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THE INLAND PRINTER

A TECHNICAL JOURNAL DEVOTED TO THE ART OF PRINTING



THE INLAND PRINTER COMPANY, PUBLISHERS, CHICAGO AND NEW YORK, U.S.A.

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The Superior Reducing Compound.

THE LATEST,
THE BEST,
THE MOST
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All-Round Ink Reducer on the Market!

Makes the Oldest, Toughest, Most Obstinate Ink as Kind, Soft and Smooth as Silk.

Prevents Peeling of Coated Paper.

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Writer is sorry you did not send us a barrel instead of the one or two pound can of the Superior Compound. However, we appreciate small favors, and in this case feel that "good goods come in a small package." As to our opinion of this reducing compound, I must say we are very much pleased with its results. We have used it in printing heavy, black cuts on coated paper and find it prevents peeling the coating of the paper, which is a matter of great importance to printers. It aids in making the ink lie smooth on a solid face cut and does not seem to have any effect in the way of changing the color or shade of the ink, and still we may imagine it. Our foreman thought the reducer had the tendency to make or add an additional gloss finish to the ink. This, perhaps, may not be the case, but a fancied idea of his. He also thought that it aided in preventing offset of color, especially where light cuts are employed. In short, our foreman is certainly very favorably impressed with the use of this compound to such an extent that he wants me to ascertain the size can the compound is regularly put up in, together with prices of it. Can the compound be bought here? If not, do we buy it F. O. B. Chicago, or must we pay express charges? Please send us a five-pound can of this reducing compound, making prices as reasonable as possible, as we want to give it a still further trial. Kindly advise us in the matter of prices, size can, express charges, etc.

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Herbert L. Baker.

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THE INLAND PRINTER

A TECHNICAL JOURNAL DEVOTED TO THE ART OF PRINTING.

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A PIONEER IN "BLACK AND WHITE."

BY V. GRIBAYÉDOFF.

TO no one man, perhaps, belongs greater credit for the gradual improvement in black and white illustration, which has distinguished the past twenty-five years, than to the gentleman whose features and characteristic pose I have endeavored to picture on another page. As superintendent of the Century Magazine Art Department since its founding, Alexander W. Drake has, by reason of his keen sense of the artistic requirements of the age and by individual energy and foresight, severed the narrow traditions that bound our picturemakers to the past and has called into existence a new and, one might almost say, American school of black and white illustration.

It is to this school, I verily believe, that we owe the decided elevation of public taste in matters pictorial and ornamental, noticeable of late years in every walk of life, for magazine illustrations are of the kind that reach and impress the general public, while picture galleries — thanks to absurd restrictions as to hours, Sunday closing, etc. — have as yet exercised but little influence in that direction. That type of American business man, for example, who, ten or twenty years ago, was unable to distinguish a chromo from an oil painting or a cheap print from a fine etching, has reached the point at present of casting out the household gods of bad taste — the unsightly horsehair furniture, the ghastly crayon portraits and yet ghastlier capillary mementoes of the dear departed, the wax flowers and stuffed birds, the gaudy worsted mottoes and all those other horrors once so indispensable to the *ensemble* of many American homes. He has replaced them in most instances with objects of some artistic value, and it does not detract one whit from my argument to say that his art sense is still woefully lacking and that his wife and children are more responsible for the changes than he. The fact is that the atmosphere in which he lives and moves has become clarified, the mists of Philistinism, or, more correctly speaking, of barbarism, are being slowly dispelled, and, *nolens volens*, even the most materialistic among us are submitting to the refining influence of the art goddess.

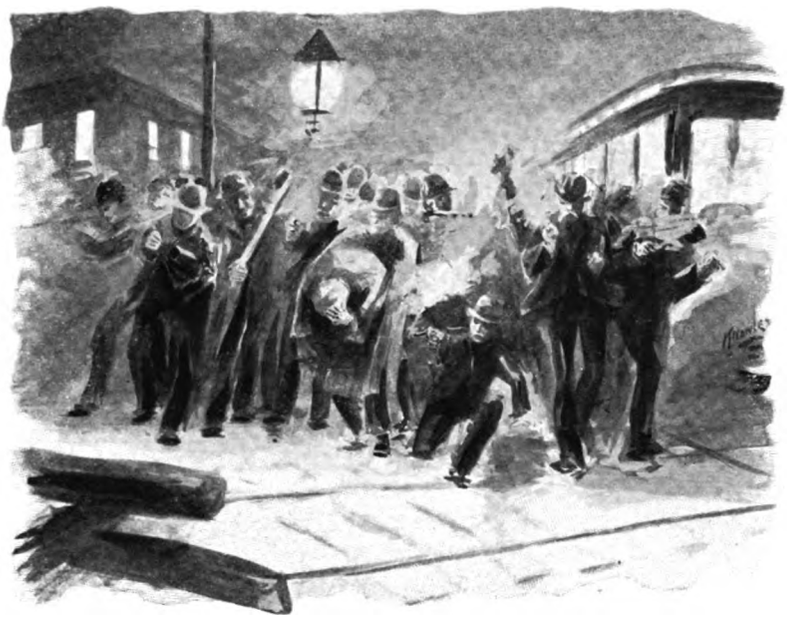
The particular pioneer in the cause of American art, who forms the subject of this article, Alexander W. Drake, is a Jerseyman by birth, having first seen the light of day in Westfield, New Jersey, in 1843. In his boyhood he had a strong inclination toward art, and about the age of sixteen began the study of wood engraving in New York, under John W. Orr, at that time proprietor of the largest wood-engraving establishment in America, and later under William Howland, with whom he pursued his studies for several years. During this period he studied drawing, first with August Will, afterward in the evening classes of the Cooper Union, and later at the National Academy of Design, these two being then the only art schools in the city, with the exception of a few private ones. Among his fellow-students at the Cooper Union and the Academy of Design was Augustus St. Gaudens, the sculptor. After a number of years spent in wood engraving he took up drawing on wood for engravers. Later he taught drawing at Cooper Union and gave up several years to the study of art, doing more or less from nature in water color, black and white, and oil.

About the close of the war Mr. Drake started a wood-engraving establishment and began doing work for publishers. In 1870, when *Scribner's Monthly* was founded, he was made art director, at the suggestion of Mr. Richard Watson Gilder, then associate editor of the new magazine which, in 1881, became the *Century*, and with which Mr. Drake has been continuously connected in the same

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relation to the present time. In 1880 Mr. W. Lewis Fraser became Mr. Drake's associate in the management of the art department.

At the time that Mr. Drake took charge of this work nearly all drawings for engravers were made on the wood block in a very conventional manner. In fact, all drawing for illustration was conventional and had to be adapted to the limitations of the engraver. His efforts from the beginning were directed to getting rid of these conventional methods and to arriving at something freer and more artistic in character. As this could not well be done on the limited surface of the wood block, he developed the experiment of having drawings made on paper of larger size, which allowed greater freedom of handling. Similar experiments had been tried both in England and America, but not to any extent. These drawings were then photographed on wood, reduced to any required size for the page, and thus, instead of cutting away the original design, as before, the engraver still had the same before him to consult as he engraved its reduced copy on the block.



FROM ORIGINAL WASH DRAWING BY MAX M. KNOWLES - CHICAGO ART INSTITUTE CLASS WORK.
Subject of composition: "Chicago Railway Strike of '94."

Although this may seem a slight matter, it helped to revolutionize the art of illustration, for it made it possible to employ for the magazine a group of men whose work had never been previously used, as most of them could not draw in the conventional manner on wood. Artists now also began using models for illustrative drawings. Mr. Drake gathered about him a group of younger men, many of whom have since become famous, and whose earliest published work appeared in *Scribner's Monthly*—Robert Blum, Alfred Brennan, F. H. Lungren, and many others. This was merely the beginning, but it opened the door to the whole group of painter-artists, who, finding that they could work in any medium for reproduction, soon took advantage of the opportunity of making their work known through the wide circulation of a great magazine. Today, instead of the work of a little handful of illustrators, restricted in their drawing by the limitations of the wood block, there can be seen in the pages of the best magazines and periodicals the efforts of the greatest living artists of every school, and even reproductions of the old masters done in the most delicate manner, expressing the very soul of the original.

For ten years Mr. Drake labored to perfect in every way the art of magazine illustration and to make the final result in a popular magazine something which should be both delicate and artistic, and it should be added that his success was greatly due to the liberal policy of the publishers of the magazine and to the sympathy and encouragement of the late Roswell Smith, Dr. J. G. Holland, and Richard Watson Gilder his associate, which enabled him to experiment and do a great deal that he could not otherwise have done.

It is perhaps more largely owing to his individual effort than to any other cause that the art of American wood engraving has reached the high standard that may be seen in the finished, beautiful work of such men as Timothy Cole and other first-class engravers, which is as near perfection as the art of wood engraving has ever been carried, and has received unqualified praise from critics in both England and France. In Hamerton's "Graphic Arts," published twelve years ago, he frankly admits that American engravers have made all other reproductive processes unnecessary, and he pays the highest tribute to the work done by Mr. Drake in this direction. Mr. Joseph Pennell, in the introduction to his volume called "Pen Drawing and Pen Draftsmen," heads the list of men who deserve to be honored for their encouragement of pen drawing and pen draftsmen in America and England, with the name of Mr. Drake.

Mr. Drake for many years gave minute attention to the printing of the magazine, being happy in having so able a man as Mr. Theodore L. De Vinne, the first printer of the day, to coöperate with. He has been identified with nearly all of the important art movements in this country for the past twenty-five years. He was one of the organizers of the great Bartholdi Loan Exhibition and was also on the committee of the Washington

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Loan Exhibition and one of the committee for the erection of the Washington Memorial Arch in Washington square, New York city. For the past year or two he has been writing a series of Midnight Stories, several of which have appeared in the *Century Magazine*—notably, "The Yellow Globe," "The Curious Vehicle," and "The Loosened Cord." These stories are unique and exceedingly delicate in feeling. They are the outgrowth of a temperament keenly alive to the beautiful and unusual in nature and art. They express the personality of the writer very strongly, and are thoroughly poetic in conception and treatment. In addition to these stories he has contributed several poems to periodicals.

Mr. Drake is also an untiring collector, and his house contains much that is of great interest to art lovers. His collection of old hammered brass and copper comprises hundreds of pieces which have been brought from Russia, Spain, Africa, Holland and France. As a collection it is both interesting and beautiful, and as a mass of rich, glowing color it is almost indescribable. He has, too, a fine collection of unsigned old masters, and antique rings.

Mr. Drake was one of the founders of the Grolier Club and of the Aldine Club, in both of which he has been a councilman from the beginning, and he has been for years a member of the publication committee of the Grolier. He is also a member of the Century Association, The Players, and the Architectural League, of New York, and of the Cosmos Club, of Washington, D. C.

Written for THE INLAND PRINTER.

WHAT WORDS SHALL WE CAPITALIZE?

NO. II.—BY F. HORACE TEALL.

ALL rules are often misapplied, but none more so than those of capitalization. Even a rule that only names of persons or places are to have capital initials leaves parts of geographical names open to question, unless it is strictly applied only to the particularizing elements in such names. As evidence that the term "proper name" has not always the same restriction in different minds, the following incident may be adduced: In Funk & Wagnall's Standard Dictionary reference is made to the speech that is held to be the source of Indo-European languages, which is there called "Parent Speech." The distinguished philologist who wrote all the articles in which this term occurs—Dr. Francis A. March—insisted upon the capitalizing, saying that it is a proper name; but the editorial managers of the work allowed the term to have capital letters only to please Dr. March, all of them holding that it is not a proper name.

Some points of personal choice must always remain, and in cases like that mentioned above, proofreaders will do well to yield gracefully for the moment, no matter how clearly their own reason dictates opposite treatment. Undoubtedly, much of the present difficulty as to capitalizing is the outcome of misapplication of good rules, shown mainly in the use of too many capital letters. The New York *Sun* is one of many daily papers from which instances may be cited, as they might be also from good books. When Charles A. Dana became editor of that paper, in 1868, a system of capitalization was established therein, which was intelligently applied for a few years; but some of its principles have become less clearly defined to the minds of the proofreaders, and now some words are often capitalized in their regular common use, simply because the capital letters were prescribed for particular uses. In the category of particular uses are such titles as *Governor* of a State, *President* of a republic, *Doctor* when referring to a doctor previously named, and *Superintendent* as applied to a police official. The distinction between titular and common uses of these words is valuable, and, moreover, it is prevailingly made in the best literature; but when it leads to such capitalizing as in "the Superintendent of the mill," recently seen



FROM ORIGINAL WASH DRAWING BY P. J. CARTER - CHICAGO ART INSTITUTE CLASS WORK.

Subject of composition: "Chicago Railway Strike of '94."

in the *Sun*, one is not so much inclined to wonder at the present tendency toward confusion by the use of small initials.

In capitalization, as in every other matter of form, simplification is desirable; but merely writing all words except personal or geographical names with small initials is not true simplification. The

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THE HAYMARKET, CHICAGO.

Half-tone engraving by
GRAND RAPIDS ENGRAVING COMPANY.
Grand Rapids, Michigan.

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simplifying that is most needed is that of properly applying principles, so that distinctions of form may be generally understood and reading-matter actually simplified for its readers.

A style-card from a Canadian office affords a good example. Here is one of its rules: "Put down the words, state, government, parliament, legislature, congress, senate and house, and titles when used alone, as senator, governor, general, etc." Just above is a direction to capitalize *Celestial* (Chinaman). This is a case of absolutely unreasonable distinction, far from true simplification. It is right to capitalize *Celestial* in the use named, but the same reason that makes this right prescribes capitals for particular uses of the words given in the other rule.

The same style-card says: "When names of corporations occur, capitalize as follows: Canadian Pacific railway, Grand Trunk Railroad company, Dime Savings bank, Palmer house." Why *railway* in one name and *Railroad* in the other? Because the maker of the rules wanted them so. One may well doubt any person's ability to give a satisfactory reason. Certainly this distinction is anything but an approach to simplification, and it is contrary to common practice and teaching.

One more of these rules may well introduce an important matter not yet treated in these writings. It is: "In heads do not capitalize the words a, a la, an, and, as, at, but, by, for, from, if, in, of, on, or, the, to, vs., with, and (sometimes) so. Capitalize other words, also the last word, in a head." A good objection to such a rule seems to be found in the fact that it indicates such contradictory form as "Two Voted for It, and Ten Against It," "Put in His Thumb, Pulled Out a Plum," "One Car Was on the Track, the Other Off of It." Now, it may be that a good proofreader would correct these discrepancies notwithstanding the rule, but it is hard to find a reason why rule and practice should not agree. It is not unlikely that the rule is not closely followed, even by its own maker.

Another rule probably made with similar intention is supposed to be in force on the New York *Evening Post*, but is not and cannot be followed. It reads: "In headings capitalize all words except prepositions, conjunctions, and articles." Of course, this must mean "do not capitalize prepositions or conjunctions." Such rules are made without sufficient thought. No good working rule can be made by specifying words or parts of speech. A word may demand capitalizing in one use and not in another, and a preposition, and even sometimes a conjunction, may be too emphatic for non-capitalizing, while commonly pronouns and nearly always auxiliary verbs should not be capitalized.

Notwithstanding the fact that the use of a capital letter for almost every word in a heading is now almost universal, it is unreasonable practice, and makes many newspaper headings very unsightly. What is needed is relief from the poor effect of using small letters all through, and when the words all happen to be short a worse effect is produced by a close alternation, as in such a head as "Jones Was Lost, and It Is Said He Met His Son, Who Would Not Aid Him." Compare this with "Jones was Lost, and it is Said he Met his Son, who would Not Aid Him." Does not the latter form look neater? The files of the New York *Sun* from 1868 to 1872, or, possibly, a few years later, would show headings printed according to our second form, and the beginning of deterioration from that good practice arose in the inability of the compositors to recognize the difference between the auxiliary and the principal use of the verb *have*.

The best rule for capitalization in headings seems to be, "Capitalize all the important or emphatic words." The best practice under this



FROM ORIGINAL WASH DRAWING BY GRACE PRICE · CHICAGO ART INSTITUTE CLASS WORK.
Subject of composition: "Chicago Railway Strike of '94."

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rule would be avoidance of strenuous effort toward inflexible application of it. Most rules are better and more satisfactory in their result if not applied too minutely.

Written for THE INLAND PRINTER.

TINT-FACED TYPES.

BY R. COUPLAND HARDING.

JUDGING from the popularity of the "Contour" faces in the United States, the value of letters at the same time large and light is becoming widely appreciated by printers — quite apart from the secondary though important use of these styles in two-color register work. With the modern improved presses, and art-papers, delicate effects are now produced that were once impossible; and bold, solid styles are manifestly out of harmony with fine engravings and process blocks. So are large and fantastic letters—the discord in this case being a matter of form, while in the heavy plain faces it is a matter of shade. While the contour styles have a certain value in supplying this deficiency, they are not sufficient. Up to a certain size they are available; but the founders recognize their limitations, and restrict them to comparatively small bodies.

I would suggest, as a further step in the evolution of job letter, the production of a systematic series of tint-faced letters.

Some of my friends will probably hasten to remind me that such types already exist. They do — there is nothing new under the sun. But I think I could go to my shelves and in five minutes turn up specimens of every existing face coming under this description. They do not fill the vacancy. They are few and scattered; and what is more to the purpose in these new days of scientific type manufacture, they are unsystematic.

In a very old folio specimen book of Figgins, London, is a type called "Phantom." It is a large bold "Tuscan," the face consisting of fine horizontal lines, very open, the proportion of white being nearly double that of black, and without outline boundary. It suggests the idea of a solid face passed under a tinting machine or brass-rule-cutting apparatus. Sure enough, in another part of the same volume, the face appears solid, under another name; but with the loose arrangement common to all old specimen books and many new ones, the letters are not shown together, nor is there the least hint that they are related. I suspect that they were of French design, and cut and cast like the modern contours, for register work. Should I ever get the Derriey's "Album" I have never seen but greatly covet, I shall probably find the letter there in all the glory of color. I have had Figgins' old book over thirty years, and the type was no novelty when the book was new. I have never seen it in use, and it is not an attractive letter. One of the best collections of old-fashioned styles is to be found in W. Gronau's specimen book, Berlin. The house is fully up to the times, but it faithfully exhibits the antiquated faces as well as the new. There I find an old 36-point roman titling ruled vertically, black and white equally proportioned; also two or three tint-faces with outline. I should judge these styles to be quite sixty years old, and I would not be inclined to invest in any of them.

Faces somewhat similar are to be found in the specimen books of Holland. The Euschedé Foundry have a series of large roman titlings, ornamented in primitive fashion, with white flowers cut in the body-marks.

I know only of one recent experiment in this direction, and that is the "Enchorial," of the Caslon Foundry. The history of the type, as described in the *Circular* of the firm, is noteworthy. The original design was the tint-face, but on proofs being taken to test the general form of the letter,



Photo by Vernon Royle.

OLD MILL, NEAR RIDGEWOOD, NEW JERSEY.

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preliminary to cutting the tint, its value as a solid face was recognized, and matrices were struck from the half-finished punches. Then the tint was engraved, and a second series, of course, registering with absolute accuracy, was struck from the same punches. Afterward a third series, in pure outline, was produced. As usual the faces are scattered in the completed specimen book, the printer having to find the relationships for himself. This,

ENCHORIAL SHADED

I think, is a mistake. It is not every printer who, like myself, has read the *Circular* from the first, carefully preserving and binding it — in fact, few, I imagine, have had the opportunity. The tint-faced Enchorial, it will be seen from the specimen line, has the blocking to the left, and is darker at the head than the foot, producing a pleasing effect of variety. The only other recent attempt in a similar direction that I can recall is that of the popular "Concave," of which the same house has produced an open variety with an inlaid ornament.

Now, will some of the enterprising American houses drop for a time the contour variations and try tint-facing? The process would be exceedingly simple, as cast types could be tinted and used as originals for electro matrices. The "Pompeii," and other mosaic continental designs, both on brass and metal, and the numerous "Keystone" combinations, give some idea of the fine effects to be produced by the geometric lathe. The most plain, solid and uncompromising of job styles could quickly be converted into beautiful ornamental faces by this simple method. Letters now used only in handbills would be adapted to the most delicate work, and a revolution could be effected in magazine advertising. There is something exceedingly horrible in the aspect of a great black eighteen or twenty-line word in an octavo advertisement — in fact, such a blemish would not be admitted into a high-class magazine. Run the block through the geometric lathe, work on it any pattern — plain parallel lines at any angle, wave, moiré, or engine turning — and the line, while prominent as ever, conforms in color to the rest of the page and becomes an ornament instead of a disfigurement. So with large lines of job type. They could be crossed once or twice, at any angle preferred, so long as the same patterns were maintained throughout the series. They could be graded to any desired depth of tint, or deepen in shade at head, foot or center.

Not only plain but solid ornamental designs — the "Erebus," for example — might be so treated; but with very fanciful styles it would be piling ornament on ornament. The more solid and plain the letter, the better would this kind of ornament apply. The big antiques and solid sanserifs would be the best on which to try the experiment. Make them register faithfully with the original face, and the printer who has the one will buy the other. And don't cut them too fine and close. MacKellar's pretty "Tinted" is far too fine for any but the most skillful and careful printers, and the tint shading to letters like the "Ripple Text" generally looks muddy in actual use, quite apart from its fragility.

In fact, the day is past for type with tint shade at the side. It was one of the first experiments in type ornament, when the copperplate engraver's letters were considered proper models for the punch-cutter. The delusion is not quite dead yet — its survival is shown in letters like the "Radiant," "Aquatint," "Horizontal Shade," etc. — some of them pretty enough, no doubt — which founders still cut and misguided printers buy. The more advanced designers have discovered that a different medium of expression requires different treatment, and the most successful modern faces are those in which the designer has completely emancipated himself from the floriated forms and scratchy flourishes which look well on the copperplate because there they are in harmony with the general effect.

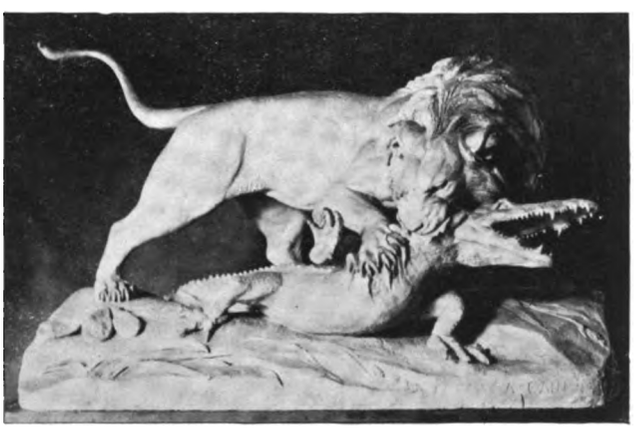
I will now enumerate the advantages of a systematic tint-face job series up to large size:

1. It would allow much larger display lines to be used in fine work, without over-inking and consequent set-off, showing through the paper, or disfiguring the page with a sign-painter's daub of color.

2. Worked in register over the solid letter — the former in tint ink, the other in a strong color, the effect would be good and original, either in monochrome or contrast.

3. Where a contour face also exists, two-color effects could be produced in three different ways, and three-color effects also, if desired.

4. In gold printing, the tint could be impressed over the solid gold-leaf, producing a diaper effect of exceeding richness.



LION STRANGLING A CROCODILE — AUGUSTE CAIN, 1888.

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Half-tone engraving by
BLOMGREN BROTHERS & CO.,
175 Monroe street,
Chicago.

THE COUNTRY PRINTER'S PUBLICATION DAY.

Drawn for THE INLAND PRINTER by F. D. Schook.

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[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: Potter Building, Beekman Street and Park Row.
W. A. DODGE, Manager.

CHICAGO, APRIL, 1895.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.--To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

VOLUME FIFTEEN.

THE INLAND PRINTER comes before its readers this month introducing a new volume. What the volume will be when completed the initial number gives no uncertain indication, lending emphasis, as it does, to the assertion that in the future, as in the past, it shall be the endeavor of the management to provide the latest and best literature dealing with the art of printing.

While no pains or expense will be spared to beautify and adorn these pages with examples of the artists', engravers' and printers' taste, the purpose of maintaining the eminently practical character of the various departments will be steadily observed. No space or time will be wasted on useless generalizing, but every effort will be made to encourage a more careful and painstaking study of the art of printing on the part of everyone connected therewith. With regard to advertising, the steadily increasing circulation of THE INLAND PRINTER among thoughtful and progressive printers has influenced the sales of advertisers to a remarkable degree. It is now admittedly and unqualifiedly the best and cheapest medium of publicity for manufacturers of and dealers in machinery and supplies of all kinds used in the graphic arts.

The recent large editions of THE INLAND PRINTER, which have rapidly sold out, must suggest to those contemplating subscribing to this paper the advisability of doing so at once. No large extra number of copies will be printed to meet possible future demands, and in order to procure the numbers without fail subscriptions should be sent in without delay.

THE CONSTRUCTION OF THE COPYRIGHT ACTS BY THE COURTS.

IN these days of rapid process engraving the limits of the right of reproduction of paintings, designs or photographs, whether the reproduction be identical with the original, similar to it, or only a modification, becomes a matter of unusual importance to those who make plates and to those who publish them.

Everyone engaged in engraving or in printing should possess a copy of the laws on the subject of copyright, as there are many points of right therein so plainly expressed as to require no judicial determination, at least by courts of appeal and last resort. There are various other points, however, which have been construed by the courts of late, to which we think it advisable to call attention. A knowledge of these, together with a common-sense reading of the acts themselves, should enable most persons to beware of the pitfalls in the path of the reproducing engraver and printer.

In defining an infringement of copyright, in the case of Springer Lithographing Company *vs.* Falk (59 Federal Reporter, 707), the court charged the jury that the question before them was "whether these lithographs are copies or substantial copies, or whether the ideas, pose and characteristics of the original photograph were substantially reproduced by the defendant. It is not necessary that the copies be Chinese copies. You will observe that the statute says: 'If the infringer shall copy, either in whole or in part, or by varying the main design with intent to evade the law.' As I said, it is not necessary that the copies should be exact

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copies. It is necessary that the infringer should appropriate a substantial portion of the distinctive ideas and characteristic features of the original photograph to make up its lithographs. Did the lithograph contain the main design, the substantial ideas, the distinctive characteristics of the original photograph, only so far varied as to intend to evade the law without actual evasion? If defendants have reproduced, in substance and effect, the general characteristics of the original, though some minor particulars are intentionally avoided, then there is an infringement."

As to what is publication, it is claimed that the intellectual conceptions of an author are his absolute property. He may hold them captive in his brain, or he may release them, and express them by outward signs. In the latter case the common law protects him against duplication or publication by any other parties without his consent; but if he sets them free by unrestricted publication, he abandons his property in them to the public. In the case of Werkmeister *vs.* Springer Lithographing Company (63 Federal Reporter, 808) the court held that, A sale by an author of his painting, reserving the right of reproduction, does not destroy his right of copyright. The purchaser in such case not being a "proprietor" within the meaning of the law. It decided that, The right of copyright of a painting is not destroyed by a sale of a replica, differing from the painting in size and style, especially where the right of reproduction is reserved on such sale. Also that, The exhibition of a painting in a public salon is not a publication working forfeiture of the right of copyright, unless the general public is permitted to make copies at pleasure; and such permission will not be assumed in the absence of direct evidence. Nor does the printing in a salon catalogue, without notice of copyright, of a mere crayon sketch of a painting exhibited in the salon, not intending in any way to serve as a copy of the painting, work such forfeiture of the right of copyright.

Regarding who may copyright, the law undertakes to encourage the publication of works of this character by providing that upon certain conditions no one but the author, or one deriving the right from him, shall have the liberty of publishing or copying his works for a certain time. The copyright thus secured to an author by statute is an incorporeal right, not a corporeal thing. It was said in the case of Parton *vs.* Prang (3 Clifford, 537) that "the author or proprietor of a picture possesses the right to transfer and sell as fully and to same extent as the owner of any other personal property: the sales to be absolute or conditional, and they may be with or without qualifications, limitations and restrictions." And in the case of Werkmeister *vs.* Pierce & Bushnell Manufacturing Company (63 Federal Reporter, 446), it was decided that a valid copyright of a German painting gives protection against any reproduction of it, as by photographs; that the provisions of the act of March 3, 1891, c. 565, sec. 3 (26 Stat., 1107) as to copyrighting a painting, are independent of those in regard to copyright of photographs, and infringements of copyright of a painting may be enjoined without regard to whether complainant had taken steps entitling him to import photographs of it; that under this section of the act, providing that the author or proprietor of any painting "and the assigns of such person," shall, on compliance with the copyright provisions, have the sole liberty of publication, one to whom the German artist gives the exclusive right of reproduction and publication is entitled to copyright, he being within the term "assigns."

With respect to the notice of copyright, the case last cited also decides that, under the act of July 8, 1870, c. 230, sec. 97 (Rev. Stat., 4962), denying one the right to sue for infringement of his copyright unless he give notice thereof by inscribing on some portion of the face or front thereof the words "Entered according to the act of Congress," etc., the words should be inscribed not on a copyrighted painting, but on the photograph or other reproduction thereof. The court said: The defendant also claims that the words inscribed on the photograph, namely, "Copyright, 1892, by Photographische Gesellschaft," give no notice that the painting has been copyrighted, and imply only that the photograph has been. If this is so, the fault is that of the statute, as he has used exactly the phraseology imposed by law. Undoubtedly the statute, if it had not been so condensed, might have given a form of notice more in harmony with the facts in cases of this character; but we can see that in this notice there is enough to give anyone who is looking for the truth, and who desires to avoid infringement, the thread which will lead him easily to the actual condition of the copyright.

An important decision is that lack of actual notice is no defense for infringement. Sometimes there is nothing on the copy of a painting or photograph when it comes into the possession of a company, indicating that the original has been copyrighted; but in the case of Falk *vs.* Gast Lithographing Company (48 Federal Reporter, 262) the court held: "In an action for infringing a copyright of a photograph, in order to sustain the defense that the copy which it reproduced was without the statutory notice of copyright, it is not sufficient to prove that it was without such notice when it came into its possession, but it must be shown that it lacked such notice when it left the plaintiff's possession.

Touching the recovery of penalty in the case first cited, the court also held that evidence of actual damage is immaterial, when the action is

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for a statutory penalty of so much for every copy found in the defendant's possession; as the damage to plaintiff is not the test of the defendant's liability, and the penalty is to be paid even if there is no actual damage.

In next month's issue it is proposed to give some further outlines of this important subject.

THE RIGHTS OF PERIODICALS IN THE UNITED STATES MAILS.

THE comments of Mr. Montgomery, superintendent of mails at the Chicago post office, upon the inequalities and peculiarities of many of the regulations regarding second-class mail matter, as presented in our March issue, seem rather to strengthen the grounds of complaint originally set forth. Mr. Montgomery is known to everyone having official business with him as a fair-minded and courteous gentleman, as well as an experienced and intelligent official; and the fact that he is able to say so little in defense of the prevailing system ought to have weight with our lawmakers and officials at Washington. They, and not the local office, are responsible for the system, which is uniform throughout the country.

It may be instructive to recapitulate briefly the points previously criticised, together with Mr. Montgomery's comments. The specific points were:

(1) The law or ruling whereby a periodical which is allowed second-class rates, 1 cent a pound, to every part of the United States, is yet refused these rates in its own city, where it must pay from 2 to 14 cents a pound.

(2) The law or ruling whereby the publisher of a periodical is refused as low a rate through the local mails as is given to the general public; a periodical which any citizen may mail for 1 cent a copy costing its publishers 2 cents a copy *in quantities*.

(3) The law or ruling whereby publishers are charged as much for the local delivery of a light periodical, weighing two to three ounces, as for a bulky one weighing a pound or more.

(4) The law or ruling discriminating between weekly and all other periodicals as to privileges of local delivery, whereby a *weekly* journal is handled at 1 cent a pound, while the same journal if a *fortnightly* must pay for the same service from 2 to 14 cents a pound.

(5) The law or ruling whereby books, bound in paper instead of cloth, are treated as periodicals, and are carried through the mails as second-class matter.

Mr. Montgomery's comment on the above was in substance as follows:

To point No. 3: It may perhaps be unjust to the publisher of the lighter periodical, but — it is the law.

To point No. 4: The ability to handle local matter at pound rates is necessarily limited; dailies had to be ruled out — there are too many of them; weeklies — the next most numerous class — were ruled in; and fortnightlies and monthlies — the least numerous — were ruled out. This does appear to be, on its face, "an incongruity, and a discrimination in favor of the weekly as against other periodicals."

It will be noticed that the other points specified were not touched upon by Mr. Montgomery, and hence they are presumably admitted to be true as stated. He adds some interesting information regarding the enormous growth of the second-class branch of the mail service, which now "results in a dead loss to the government of $23,000,000 a year." It is clear that some radical changes in the postal laws and rulings are called for on behalf of the government as well as of the public.

Elsewhere in this issue are given the views of well-known publishers, in continuation of this subject, upon which we shall for the present reserve comment.

Written for THE INLAND PRINTER.

THE MANAGEMENT OF PLATEN JOB PRESSES.

NO. III.—BY WILLIAM J. KELLY.*

THE preceding chapter under this heading dealt with the proper method of leveling up the press and setting the impression of the bed and platen. Our next duty will be to clothe the platen with a suitable tympan, and be prepared for work at short notice. As we are not aware of the nature of the job that is to be turned over to us, as yet, we will embrace the opportunity left us to describe the make-up of some of the more general kinds of tympans employed, so that there need not be any time lost in getting ready when the form is handed to us.

TYMPANS — LIGHT AND HEAVY.

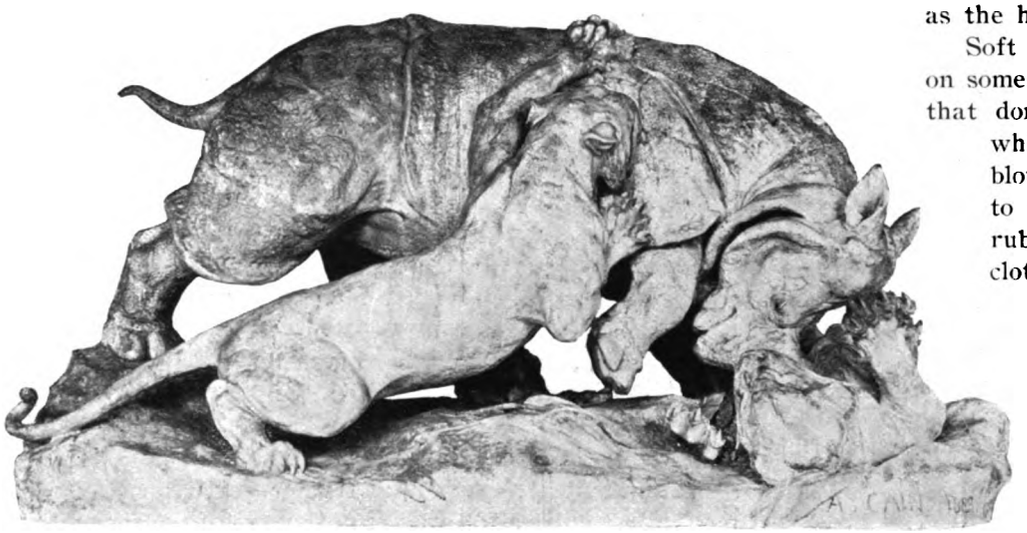
To a somewhat greater degree than is generally understood, the make-up of tympans for platen presses differs from those designed for cylinder machines; and to their multiplicity and special adaptability there seems to be no end. What with tympans suitable for the most delicate line of script on cardboard or paper; the exquisite art or colored circular, the intricate half-tone illustration, the two or four-page octavo, to the gorgeously printed and embossed production — sometimes on wood, card or paper — the operator on platen presses, undoubtedly, has a very extended field for not only testing his ability, but also for developing a wonderful amount of ingenious fertility.

Light tympans, by which is meant those that are not so strongly made up for any size or kind of form as to force the first impression to such a

* NOTE. — On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

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degree that there will not be adequate allowance for make-ready of any description. This distinction is meant to cover all conditions of forms, whether small or large, and as they apply to strong or light impression on the press. At no time should a platen press be clothed with a full working tympan until all underlaying and overlaying has been accomplished; for it is not only easier and safer to dress a press with light tympans, but it is infinitely more economical to do so, as a means of preventing the wholesale destruction of the printing surface of the form and the tympan as well. It is needless to describe the feelings of the sensitive or usually careful pressman who neglects this rule, after he has run through his first impression of a form containing new lines of script, fancy type or a delicately lined design. No such accident as this should occur; it is too expensive to all concerned.



RHINOCEROS ATTACKED BY TIGERS—AUGUSTE CAIN, 1882.
Bronze in Garden of Tuileries, Paris.

TYMPANS—WHAT MADE OF.

Hard Tympans.—The best tympans for commercial printing, especially if the type or plates are uniformly good, are those made up of a smooth thick or thin cardboard—"pasted stock" is best—pressboard, or hard paper, placed under from two to three thicknesses of medium-thick supercalendered book paper. With one sheet of paper over a thin cardboard, or pressboard, the most delicate line of script may be neatly printed on thousands of cards without showing perceptible wear. Larger forms will require additional packing in the tympan. Large open forms, such as color rules around pages, light lines of delicate text or blank work, should be worked with as hard a tympan and as light an impression as possible; the make-ready on top to be gently gradual in its building up, and placed so that there will not be any dip or slur on the printed sheet.

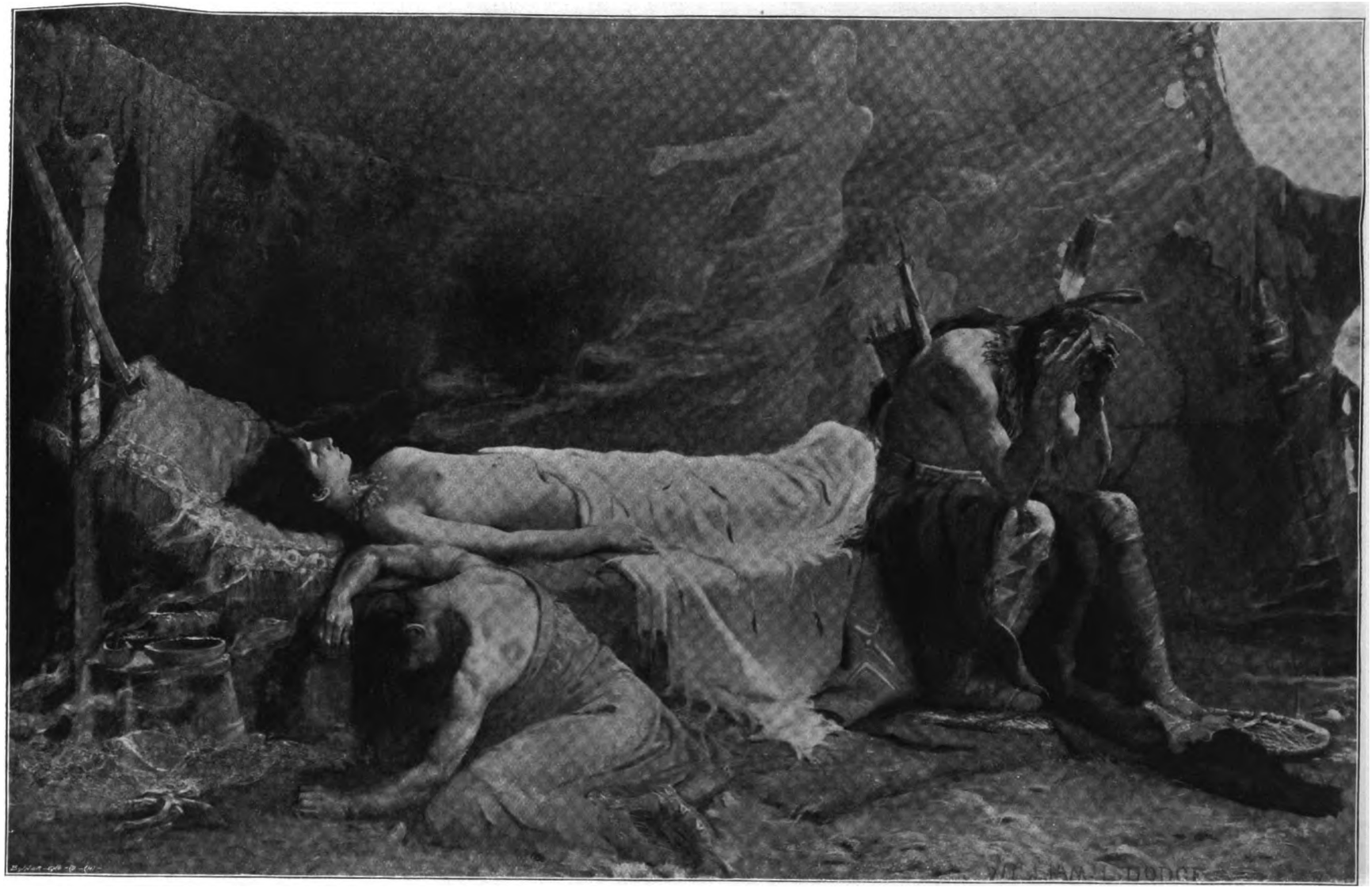
Soft tympans, usually denominated strong tympans, are made up mostly of a greater or lesser number of sheets of book or strong news paper, and are suitable for extra large forms of type, plates, etc., requiring simple make-ready, and to tax the strength of the press as little as possible. Paper tympans may be advantageously varied in this respect by the addition of a thin cloth or felt blanket, or a sheet of smooth muslin, placed next to or near the iron surface of the platen. In the use of all such tympans, however, it is wise to make ready the form on a fairly hard tympan, especially for correct underlaying, and then to substitute softer tympan make-up as the hard sheets are withdrawn.

Soft tympans are indispensable on some kinds of printing, notably that done on folded envelopes, in which case a thick sheet of blotting paper—say 100 pounds to the ream—a sheet of thin rubber or a piece of smooth cloth, will be found quite advantageous; but the impression on these should be as light as consistent with legible work. Forms made up of old or worn down type, plates, etc., may be made to print fairly clear, by using good live rollers, and tympans made up with any of the materials just mentioned as basis. Handbills and small posters can be run off with such tympans without danger to the machine.

TYMPANS—HOW THEY SHOULD BE COVERED.

On and over all make-ready there should be one or two sheets of strong smooth paper, and these should be inserted under the front clip on the platen and pulled taut and entered under the other; in drawing the sheets with the hands to this point, the hold should not be relaxed until this clip has been made fast. The tympan proper should always be in excess of the size of the sheet of stock on which the form is to be printed, in covering up which the top sheets might, conveniently, be left a little larger on the sides, provided these do not extend under or beyond the stationary bearers on the bed of the press. This excess of tympan space will furnish the operator with abundant room for gauges and take-off grippers, pins, etc. There is no economy in stinting the size of the tympan. Often this has been proven to be a fact, by reason of foolishly falling into this error and having to remodel the make-ready entire. There are many platen presses constructed with frail clips, and

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DEATH OF MINNEHAHA.

Half-tone engraving by
BINNER ENGRAVING COMPANY.
195-207 S. Canal street,
Chicago.

From painting owned by
Mrs. L. Schandein, Milwaukee.
By permission.

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many more almost disabled in this respect through this defect, which are a source of constant worry and care to pressmen. This should not be. Indeed, the absence of carefully applied and strongly built tympan clips should be an honest reason for the condemnation of a machine. It would assuredly be the case if a cylinder press manufacturer turned out his machines with unreliable tympan devices. In conditions of such unreliability it is advisable to resort to other methods of securely fastening down the draw-sheets, not only to prevent slurring, but, more particularly, the loss of register. One of these methods is to take for the top sheet a strong, smooth paper and firmly fasten it to the iron with paste, fish glue, or other adhesive substance, on the off and near ends of the platen, so that the grippers cannot work it loose while running the press. It is also a wise plan to similarly secure the two sides of the top sheet when absolute register is desired.

(To be continued.)

Written for THE INLAND PRINTER.

COUNTERFEIT ELECTROTYPES.

BY A. L. BARR.*

MY attention has several times been called to a very unscrupulous practice in vogue in some of the electrotype foundries, and having lately been a witness of its harmful effects on employes, I wish to, if possible, expose it to such an extent that there may be someone ready to detect and thwart the purposes of flagrant dishonesty.

I refer to the practice of taking a stereotype and placing it in a bath for some minutes and causing a deposit on it of sufficient copper to give it the appearance of an electrotype, and passing it as such. There are some foundries that have gone into this wholesale counterfeit business regardless of its future consequences, and are today flooding some parts of the country with the effects of their fraud. This counterfeit electrotype is not nearly as good, in fact, as if it were a stereotype, as the shell will peel off in a very short time, part at one time and part at another until it reverts to the original.



CATALOGUE COVER DESIGN, BLACK AND WHITE EXHIBITION, CHICAGO SOCIETY OF ARTISTS. BY W. W. DENSLOW.

I do not think that it is necessary for any electrotyper to practice deceit, nor should any employe allow this gigantic fraud to go unnoticed. It is a source of annoyance and possibly the cause of a peremptory discharge of some brother workman of the pressroom who has not had his attention called to the defective plate.

When the pressman, printing from one of these deceptions, finds that it does not print well, he in vain struggles to better matters, but as he is working to obtain results from a plate which it is next to impossible to print properly — he abandons his attempts in disgust, and takes all the blame and obloquy of failure.

So far as I have been able to learn, the advertising agents are the men who have, either purposely or otherwise, been the tools or unknowing victims of this new form of forgery. Assuming that they were victimized (which is the more probable theory) and that they thought that they were getting a cheap job, let us consider the trouble and expense arising from it. In the first place such plates will not last any length of time, and consequently they incur additional outlay for a new cut. Even if they do not peel off it is impossible to do good printing from them, as the face is ruined by the coating of copper received in the smaller spaces, and, as said before, the pressman has his patience tried in a vain endeavor to accomplish the impossible. The agent refuses to pay the publisher for advertising, which he claims is not worth anything, and adds that the advertisement should have printed well as the electrotype sent was a new one. This causes the publisher to visit the pressman, and although he (the pressman) knows there is something wrong he can only aver that "the cut is no good," because of not being able to discover the cause of failure to print clearly.

Publishers will, probably, try it again and again only to meet with the same discouragement. Should it happen that the pressman is a new man in the place, as in the case which came under my notice, he is immediately condemned (and in this case discharged), when in truth he may be (and was) a first-class man. This shoddy counterfeit cut was his downfall.

We might go over the route of one of these cuts and note the objections made, the trouble and expense they incur, but it is superfluous. When an advertiser goes to an agent, he expects him to place his name and fame in such places where it will be of the most benefit to him. The agent

*NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping conducted by Mr. Barr on another page of this issue.—ED.

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seeks only such publications as in his opinion give par value by their services, and the publisher in his turn is dependent upon the men in charge of his mechanical department to fully give to the agent an honest and fair equivalent for his money, but when the workmen are handicapped by these forgeries of electrotypes it is impossible for a single man along the line to be satisfied with his profits, unless it be the electrotyper that has sold



CATALOGUE COVER DESIGN, BY WILL H. BRADLEY.

goods under false pretenses, and his time will come sooner or later.

Another cause for alarm is that this practice establishes a precedent for low prices, something that should and must be fought by all honest workmen. When a man once gets a firm or firms to do certain work for him at a low price, even though he may discover later that it did not pay him to purchase it at the price paid for it, it places in his hands a weapon with which he can for all time to come beat down the honest, honorable workman, and the ultimate outcome of such instances invariably means a suspicion on the part of the honorable shopkeeper that his business is not properly managed; and if he does not lay the blame on his foreman he will, more than likely, place it at the feet of the good salaries paid his men and the consequence is a cut in wages or the discharge of his best and highest salaried men.

The writer has always advocated that it is better to keep only good men and pay good salaries, and would respectfully ask any founder having similar experience to investigate the matter and bring to the notice of his customers the fraud that is being practiced, and instead of establishing a new scale of wages, keep all the best men, pay them good salaries and do the best work possible. This course will eventually encompass the downfall of the swindler, no matter to what height he may now have attained.

Such counterfeiters may prosper for awhile, just as the counterfeiters of our silver dollar may prosper, but if you will watch their course you will discover that before their race is half run they have been left at the post, and that it will take years for them to be again restored to favor. The trouble they have caused so many unsuspecting people will rebound to their discredit after they have fallen by the wayside.

I think that it is the duty of every honest workman to expose all such robbers as soon as discovered. Anyone in the electrotype business or contemplating engaging in it, should aim to do only good, honorable work, and should let nothing of a cheap grade tempt them; rather allow customers to go elsewhere and try some of the cheap work, and after they have been swindled the second time they will become the best and steadiest customers of high-grade work. This will be found more valuable than the counterfeiter ever realized, even though there had never been the reaction that is inevitable in all frauds. Give a good article for a good price and you will soon become a firm believer in the remark of one of our greatest writers, "Be true to thyself and thou canst wrong no man."

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

UPON looking over the patents of particular interest to printers, granted during the past month, one is impressed with the large number, comparatively, which relate to typesetting machines. This line has for several years been very active, and a number of exceedingly ingenious machines are now before the public.

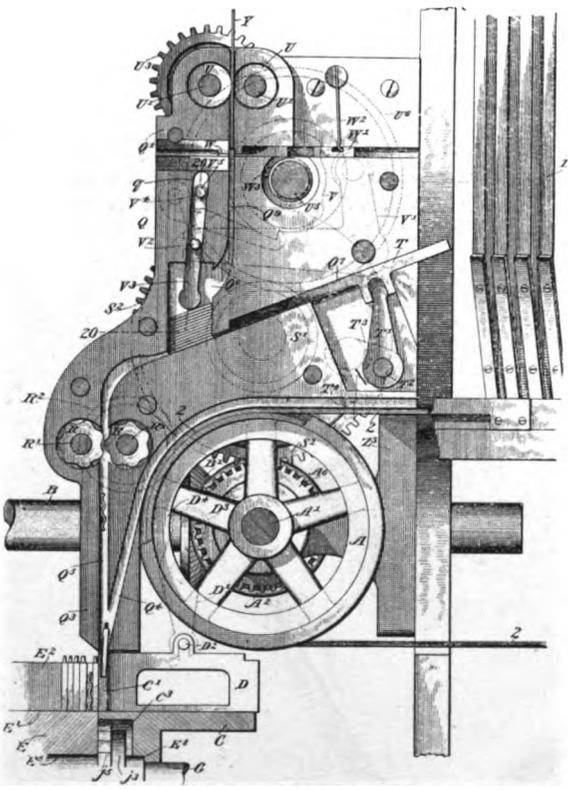


FIG. 1.

An improvement in one style of the apparatus is shown in Fig. 1, which illustrates an invention of Paul F. Cox, of Battle Creek, Michigan. This machine sets up the type in

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lines, with crimped spacing pieces between the words. When a line is completed it is "justified" by being compressed endwise, all the spacing pieces giving equally. The operator devotes his entire attention to composing, each line, when set up, being automatically shifted out of the way, justified and moved into the galley. The patent has been assigned to the Cox Typesetting Machine Company, of Chicago, Illinois.

In Fig. 2 is seen a different style of apparatus, patented by Frank A. Johnson, and assigned to the Tachytype Manufacturing Company, of Minneapolis, Minnesota. This machine casts the type consecutively as needed, and sets them up in justified lines in a galley. A previously prepared perforated strip, produced by a companion machine, is fed step by step beneath a body of feelers. At each pause in the movement of the paper the proper feelers will fall through the perforations and the mold will be assembled to cast the letter or character required. The fresh type is drawn out of the mold, is trimmed to proper length by a knife, and carried to a runway. When a line is completed and justified it is automatically transferred to the galley.

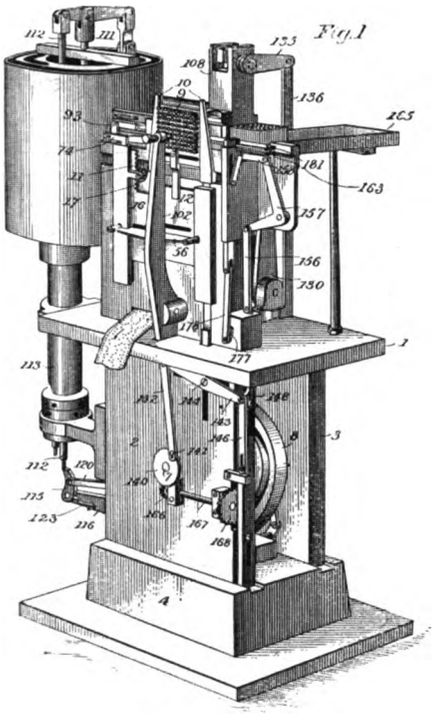


FIG. 2.

Fig. 3 illustrates a matrix-distributing machine, invented by Joseph C. Fowler, of Washington, D. C., and assigned to the Fowler Composing and Typesetting Company, of Chicago, Illinois. After a line of type is cast, the matrices are suspended by sets of oscillatory hooks beneath a carrier which moves in the arc of a circle beneath a "permutation bar." This bar has projections arranged in groups representing the different characters employed, and each matrix has certain of its end slots open so that the hooks not required by the combination will not interfere with the falling of the matrix into its proper channel when the other hooks are moved back to release the matrix by the appropriate projections. Mr. Fowler also received a patent, assigned to the same company, covering a machine for producing type bars by alternately shaving the block of matrix material and impressing type characters into the shaved surface.

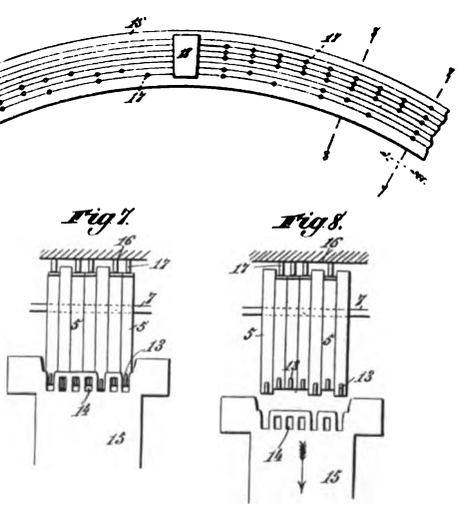
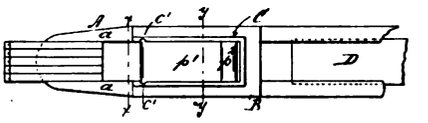


FIG. 3.



Mr. Louis K. Johnson, of Brooklyn, New York, invented the type-containing channel shown in Fig. 4. The patent therefor being assigned to the Alden Type Machine Company, of New York. The channel is especially designed for use in connection with apparatus for forwarding a plurality of types into position to be grasped and withdrawn together by the fingers of the compositor. After the box or channel of type is placed in position on the platform the floor piece E is withdrawn and the columns of type descend so that they rest upon the platform A. If, for example, the channel contains five rows of type representing the word t-h-e-s-e, each time the plunger advances it will push forward the type for the entire word.

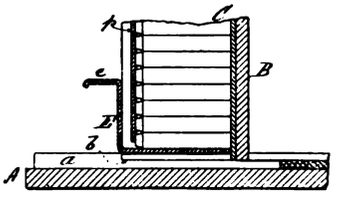


FIG. 4.

Clarence M. Busch, of Harrisburg, Pennsylvania, has designed a linotype for tabular work. Registering transverse slots are found in the face of the character slugs, in which rest the rules to form vertical columns. The end slugs have holes to receive projections on the ends of the rules and bind the whole together.

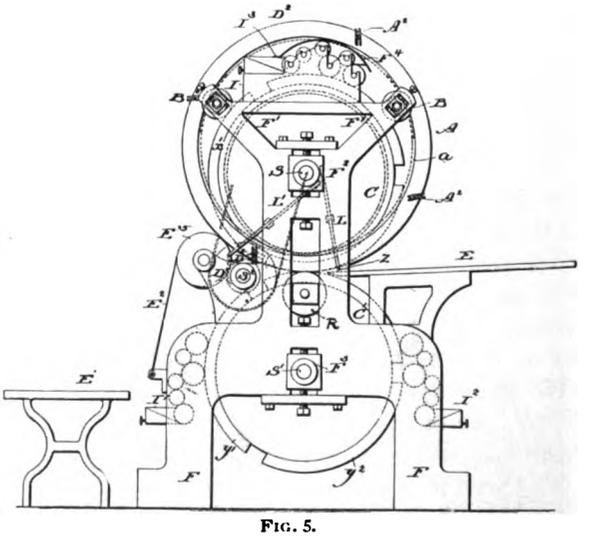


FIG. 5.

Among the patents relating to printing presses no less than six were granted to William H. R. Toye, of Philadelphia, Pennsylvania. Of these, two have been selected for illustration.

Fig. 5 shows a machine which will print a sheet on both sides in more than one color from a single pair of cylinders without the necessity of releasing the sheet from the grippers which seized it at the feedboard. Each cylinder has both type and platen surfaces, the type section of each cylinder corresponding with the impression surface of its fellow. The carrier conveys the sheet between the cylinders as many times as there are sections, in order that the sheet may be printed in one or more colors and upon one or both sides.

The other invention illustrated is a web printing press. (See Fig. 6.) In order to secure the most delicate and exact

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While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

FROM J. F. EARHART.

To the Editor: CINCINNATI, Ohio, March 20, 1895.

In reference to the uncalled-for misstatements by W. B. Vail in the last issue of your magazine, concerning the late S. Reed Johnston and myself, I have to say that the author and his foolish lies are worthy only of contempt. He should confine himself to self-praise and a tiresome description of his original (?) experiments, many of which it is said have been performed only with his mouth. Yours truly,

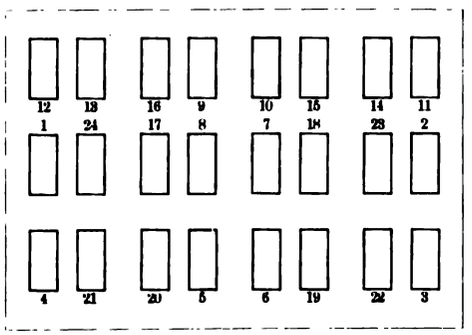
J. F. EARHART.

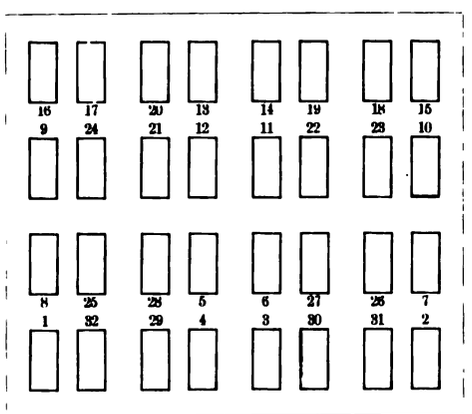
THE NEW CHAMBERS FOLDER.

To the Editor: NEW YORK, N. Y., March 1, 1895.

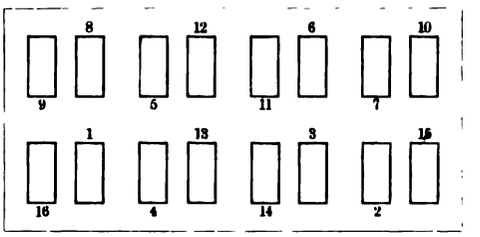
A new folding machine has been introduced in some of the large binderies in New York. It is called "The New Chambers Folder." It is a great improvement. It works oblong sixteen or thirty-two, music sixteen or thirty-two, a twelve or twenty-four page form, and a long thirty-two—that is, two long sixteens which fold as a thirty-two, insert, and a sixty-four page form. The following are some of the impositions used on the above folder, which may be of some interest to both printers and binders, as they can be used as hand folds:

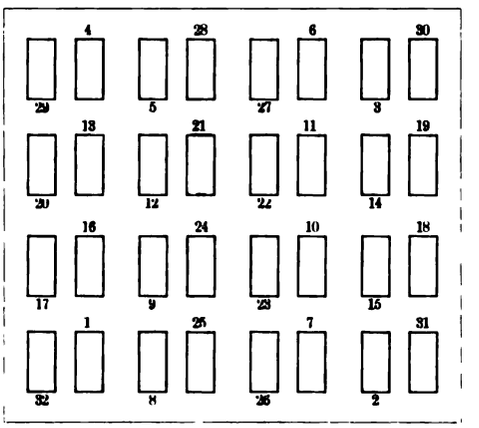
The folios indicate the heads of pages.

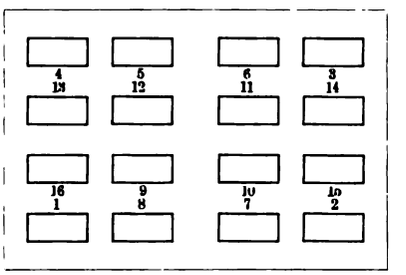


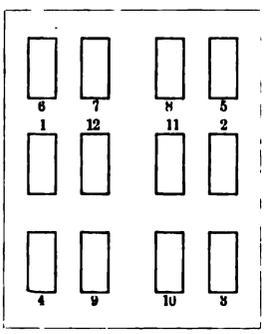


This form can either fold as a thirty-two or two long sixteens insert.









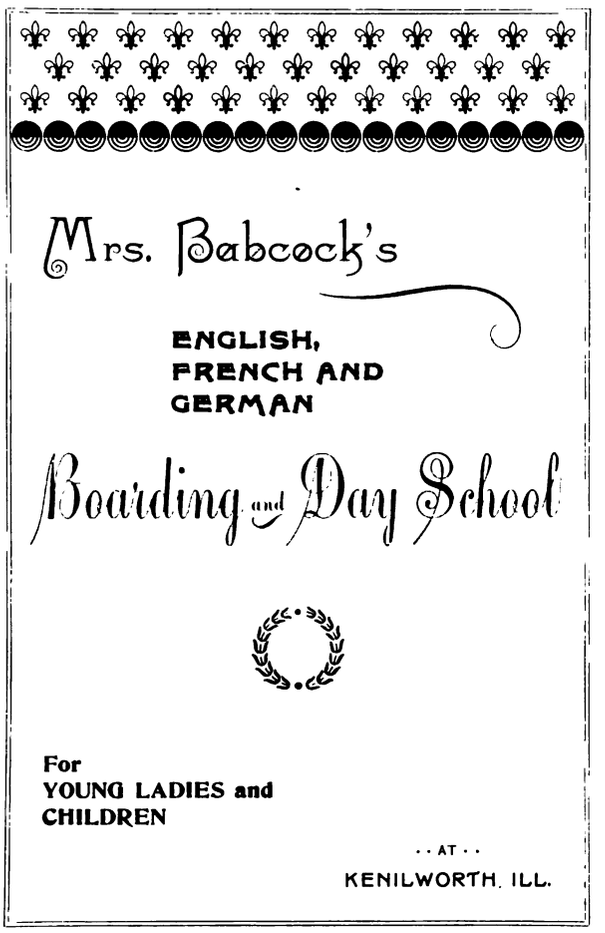
GEORGE F. HARGREAVES.

PAPER FOR WEB PERFECTING PRESSES.

To the Editor: OAKLAND, Cal., March 14, 1895.

For the benefit of suffering pressmen will you kindly give us your opinion as to the use of wet and dry paper on web perfecting presses. That paper is subject to climate changes we all know to be a fact. We are also aware that a good grade of wood-pulp paper can be printed at a fast speed of the press dry, and the trouble and delays caused by electricity in the paper are hardly noticeable. I will say, however, that it largely depends on the quality of the paper whether it can be used wet or dry. Some of the cheap trash that the paper dealers persist in sending out, made mostly of straw, is considered by them good enough for the ordinary run of newspapers, and they invariably condemn the pressman for want for skill if he cannot run the stuff dry. To print a bright clean newspaper on a modern press, it is absolutely necessary to have a good grade of paper. The majority of pressmen throughout the country are in favor of

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SPECIMEN TITLE-PAGE COMPOSITION.

running dry paper on their presses when it is possible to do so. But to run a cheap grade of straw paper through a web press without first dampening it is simply next to impossible. A certain class of agents for some of the large paper houses in the East are in the habit of calling attention to many of the leading newspapers that are using dry paper on their presses, and the agents claim that the pressman who cannot run dry paper has no skill, or in other words is incompetent. I will say, however, without fear of successful contradiction, that the trouble lies with the paper manufacturers themselves and not the pressmen. Any pressman who is competent to have charge of a perfecting press is fully capable of judging whether a roll of paper is fit to run wet or dry.

The manufacture of paper has almost reached the highest art of perfection, but owing to keen competition and the cutting of prices, in order to secure trade the manufacturers have resorted to the common practice of substituting straw, sawdust and other inferior ingredients in place of wood pulp.

I should like to hear from our friend and champion William J. Kelly on this most important and momentous question. J. T. MOREHEAD.

WOES OF THE COUNTRY JOB PRINTER.

To the Editor: WAYNESBURG, Pa., March 7, 1895.

Of all the difficulties that confront the many job printers of this world we would say the country printer has the most to contend with. I mean for those who try to do good work. Of course, there are men who have "printer" attached to their names — for fear their work would be misleading.

The country printer has too many people to contend with who do not care to pay for good work. All they want is to "get 'em 'struck' off." If you set them up a notehead in lightface, ninety-nine out of a hundred will come storming in, saying to "put it in something to catch the eye!" And it will have enough on it for a half-sheet bill.

Now, the printer must do this kind of work for these people or else "lose the job." He is paid probably $1.50, which the customer thinks is an outrageous sum. We do this work year after year for these people; they use the same copy, "The People's Store," "Old Reliable," or something, "every bit as good" — and would not change it for the world. If they lose their custom on account of this work, who is to blame? We have another class of people who get a few colored receipts printed, and expect us "to trade it out."

It is hard to say, but all the time we are expected to live, without stealing our neighbors' hens; and add a new font of type to our office occasionally, besides contributing liberally to the "poor."

We are only out of our "teens" yet, and perhaps are somewhat pessimistic, and while we like to receive specimens of good work, the "bad" work always comes whether we like it or not. The following we will leave to the readers' good taste:

A lady came into our office last month and asked, "if we could do any fancy work?" Saying she had never seen any of it, if we *could* do it. She held in her hand a wedding invitation for us to "pattern after," which was set as follows: In each top corner, a flying goose; eleven typographical errors in the composition; at the bottom, a large swan. I would add that the fowls looked very natural.

Another specimen sent us this year is a six-inch double-column ad. containing at least twelve brownies and jim crows, mixed. (Probably all they had.)

Lastly is a programme for a musical entertainment; the border at the top of the card was run up pointed like a house-top, and at the bottom were cuts of violins, horns, pianos, etc.

We would advise all our brother country printers to subscribe for THE INLAND PRINTER at once. I would not do without it for three times the cost; and it is an excellent teacher. TOM S. KNOX,

Of the Waynesburg (Pa.) *Republican*.

THE HEATH MATRIX-MAKING MACHINE.

To the Editor: CINCINNATI, Ohio, March 6, 1895.

Your enterprising journal usually gives the first intimation of everything new in the typographic art, and it therefore occurred to me that a rough sketch of a new, and to the printing fraternity valuable, invention, would find a ready place in your columns.

The inventor is Gen. Thomas T. Heath, a veteran of the late war and an attorney of this city.

The machine, which I gave as thorough an examination as my ability permits of, is sometimes called a typesetting machine, but is nothing of the kind. It does not use type, like the Thorne, neither does it make type, like the Lanston, nor does it cast lettered-slugs like the Merganthaler and others. It uses no type, nor does it cast anything. It straightway prepares a paper matrix, ready for the casting box, to cast either a book page, a news column or a newspaper page.

The original steel punches used on this machine are one by one impressed into the paper matrix, as they are called into use by the manipulations of the keyboard.

This advantage over all other methods will be recognized by the appreciative printer, and it will be noticed that the perfection and beauty of the punches are preserved and reproduced in the metal plate cast from such paper matrices, resulting in a more perfect face than can possibly be produced by any other process. When a paper matrix is made

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from a type form or from linotype slugs, the paper has to be beaten with a brush, until a sufficiently deep impression has been made in the paper; this impression is obtained from type or slugs cast in copper matrices, and these matrices were made by the original punch.

By this method the production of the paper matrix is three removes from the punch, and it is a well-known fact that the face loses in beauty, sharpness of hairlines or serifs in every one of these operations.

General Heath's invention avoids all these troubles; the original steel punch makes the impression into the paper matrix direct and the perfections of the punch are reproduced, making a more perfect matrix and consequently the best plate obtainable. The depth of impressions are perfectly uniform and the alignment all that can be desired. The metal case or magazine containing the punches is a beautiful arrangement for the purpose, and can be lifted out and replaced by another in about three seconds. Note the advantage of this arrangement particularly. It allows the operator to change from roman to italic and back again whenever italic is to be used, or to change from one size of type to another at will and without loss of time. When setting a page in brevier or long primer, and a quotation or other matter is desired in nonpariel, it can be thus set and the changes are readily made.

No other machine even attempts to do anything of this kind.

Another striking feature in General Heath's machine is the arrangement for leading matter. By a simple, instantaneous adjustment the matter can be set leaded, double or triple leaded, or any space desired can be placed between the lines.

All other machines need expert mechanics, high-priced men, to regulate and keep machines in running order, so that if this expense be added to the cost of operating less than five machines in one establishment, the cost of operating runs high. No expert is needed with General Heath's machine; a single machine, if sufficient for the amount of work to be done, can be operated at a great profit to the owner.

Any measure can be set on this machine from the narrowest news column to the broadest book page, and when the insertion of cuts is desired, shorter and longer lines can be set, allowing space for cuts, the same as if matter were set by hand.

The speed at which work can be produced on this machine, while depending, of course, upon the dexterity of the operator, can safely be placed at four thousand ems per hour.

A table of rule and figure work produced on this machine, by an inexperienced girl, in two hours, would, according to statements made by our best printers, tax the capacity of the most experienced and rapid compositor for ten hours—and the table referred to has not a fault or blemish about it.

The machine is a marvel of mechanical skill.

It is stanch and to all appearances very durable.

Its construction and all of its component parts are wonders of mechanical ingenuity, and yet so easily understood and manipulated that one wonders why the like has not been thought of before.

No one who examines this remarkable mechanism can fail to be impressed by the great possibilities which it develops.

General Heath will undoubtedly be pleased to show a machine in operation to any visiting news or book publishers, and any such who desire any further information may address me at No. 41 Carew building, Cincinnati, and I will gladly answer all inquiries to the best of my ability.

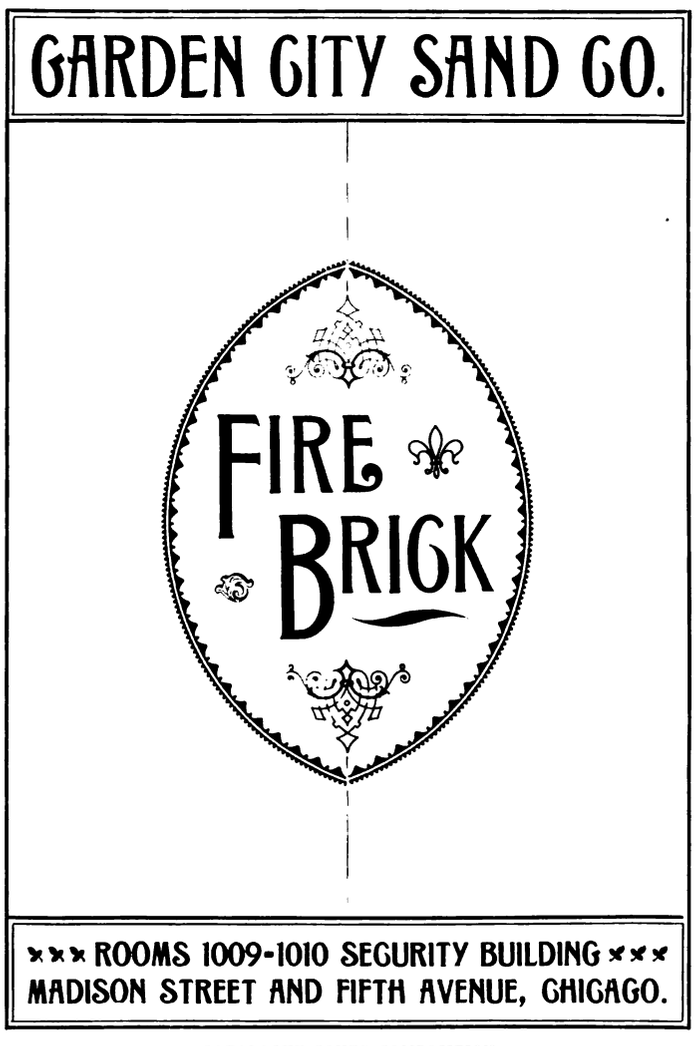
C. M. BRAAM.

PROTECTION TO PRESSMEN BY THE I. T. U.

To the Editor: NASHVILLE, Tenn., March 20, 1895.

In your comment on correspondence published in January issue of your esteemed journal, entitled "I. P. P. U. vs. I. T. U.," you suggest that the cause which prevents a settlement of the differences existing between the I. T. U. and I. P. P. U. is a desire on the part of the I. T. U. to protect their pressmen in their rights. In arriving at conclusions on matters of this kind, we have to be guided by the acts and utterances of the party or organization professing the desire. If a perusal of the laws of the I. T. U. indicate any such desire as to pressmen I am unable to discover it. On the other hand, I believe if the pressmen still affiliated with that organization were to examine the laws of that body critically, they would be surprised at the few laws contained therein for their benefit; and, furthermore, would have their eyes opened to the fact, that the few that are there are violated every day by the compositorial branch, especially Section 101 of the General Laws. The violations of the principles as expressed in this law have done much to cause the dissatisfaction of pressmen with the I. T. U., and was one of the main causes that brought about the necessity for a separate organization of pressmen and compositors. If the principles as expressed in this law had been enforced in the past, it would have done a great deal toward benefiting the condition of the pressmen craft.

A couple of years ago a lockout occurred at the Memphis *Commercial* office, as to the compositors employed on that paper. The pressman, who was a member of the press-



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men's union of that city, which holds a charter from the I. T. U., was made to quit his place. The owners of said paper, after missing one issue, sent to Louisville, Kentucky, and employed a non-union pressman. After a lapse of eight months, the union compositors were again put to work in the office, but the pressman whom they forced to quit was left out, and these protectors of pressmen's rights are working



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today on that paper with the non-union pressman who was imported to take the place of the I. T. U. pressman whom they forced to quit. This is not an isolated case; there is a number of them throughout the country. In this city there is a gentleman who is foreman of the pressroom for one of the largest publishing houses in the South, who was treated in a similar manner by the I. T. U. in the early seventies. The consequence is you cannot get him to think favorably of any labor organization today. If the acts of the I. T. U. toward pressmen indicate any other desire on their part than to deprive the pressmen of the right to self-government, and keep the pressmen under their control, so as to use them as "catspaws" to take the "chestnuts from the fire," so as they, the compositors, could eat the meat and cast the hull to the pressman branch, I fail to see any indication of such a desire in any of their bearings toward pressmen.

Here are a few of many acts that have come under the writer's observation since the organization of the I. P. P. U., which I think very plainly indicate the desire of the I. T. U. to keep the pressmen under their control, and deprive them of their right of autonomy, or to deprive them of the right to affiliate themselves with an organization composed of men of that particular calling.

A pressman affiliated with a typographical union desires to withdraw from said organization, and surrender his claim to all protection or benefits, from same. Although he has discharged all his obligations in the payment of dues, fines and assessments, violated none of their laws, and made formal application for a withdrawal card, it is not granted him; but he is continued on their roll until such a time as he gets so far in arrears for dues, fines and assessments that they can place the stigma of expulsion on him for the non-payment of same. Does this indicate a desire to protect pressmen's rights?

The laws of the I. T. U. provide that when a union of pressmen is chartered in a city or town where pressmen are affiliated with a typographical union, the said pressmen's cards shall be deposited with the pressmen's union holding a charter from the I. T. U. in said city or town. It must be conceded that, as soon as said pressmen's cards are deposited with the pressmen's union his membership in the typographical union ceases, and he can only be disciplined by the union with which he is affiliated. The writer knows of cases where men were apparently blacklisted by a typographical union ninety days after they had withdrawn from same by card, and deposited same in a pressmen's union chartered by the I. T. U., and thirty days after said I. T. U. charter had been surrendered in accordance with the laws of the I. T. U., and they had become affiliated with a union, working under a charter from the I. P. P. U.

This apparent blacklisting was done for no other reason or cause than that they had become affiliated with a body where they believed their interests would be best protected. I venture the assertion that, if the question of amalgamation of the pressmen under the banner of the I. P. P. U. was left to a vote of pressmen remaining with the I. T. U., free from the influence of a few selfish, designing fellows, as well as the whip and lash of the I. T. U., they would decide to march under the banner of the organization whose laws are made for the protection of their particular calling and under which their best interest can be subserved.

If any of the acts of the I. T. U. toward pressmen indicate any other desire on their part than to deprive the pressmen of their right to self-government, I must confess I have been unable to discover them, and I am satisfied, beyond fear of successful contradiction, that this is the opinion of nineteen-twentieths of the pressmen of North America.

Again, it is well known that the St. Louis conference was brought about, at the request of the I. T. U., by a promise given by the representatives of that organization (who were a committee of compositors which waited on the Toronto convention of the I. P. P. U.) that whatever was agreed to would be carried out in good faith. As soon as it was discovered that the agreement entered into at St. Louis conceded a complete autonomy to the pressmen, a few designing fellows begin to create an opposition, which resulted in the Louisville convention rejecting same by a decided majority. It must be understood that out of all the delegates composing that convention, but eight of them were pressmen — less

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than a majority representation of the pressmen's union claimed to be chartered by the I. T. U. Does this indicate that it is a difference alone between pressmen?

If the I. T. U. desires to reimburse the pressmen still affiliated with them, or give them their supposed share of the benefits which a kind providence has prevented them or their heirs from claiming, by permitting them to live, and keeping them from want, I know of no better way than to give them their prorated share of their funds; taking Mr. Wines' report to the late convention as a basis, they would be entitled to about 75 cents per head. This is a matter with which the I. P. P. U. has nothing to do, it alone belonging within the province of the I. T. U. to dispose of as they think best.

When an individual or firm desires to change its insurance from one company to another; or an insurance company desires to quit business; or does not wish to carry a risk any longer, is it the law or custom to return any of the money paid as premiums for carrying a risk? Is it not the rule or custom that all the "policy holder" is entitled to is protection against loss while paying premiums to said company; in the second case, is it not the custom for the company desiring to quit business to simply reinsure its policy holders in some other company; in the third case, do they not cancel the policy and refuse to carry the risk any longer.

In the settlement of the existing differences we are bound to a greater or less extent to be governed by the laws and customs of business; so I think the second case cited above will nearly fit the case of the I. T. U. in reference to the I. P. P. U. The amalgamating of the pressmen of the I. T. U. with the I. P. P. U. would simply be reinsuring them in another company. If they were not satisfied they could cease to pay the premiums, and thereby forfeit their claim to protection against loss — a privilege they now have, if they desire to avail themselves of it; but in such an event they would have to abide by the results.

JESSE JOHNSON.

Written for THE INLAND PRINTER.

HOW TO "GET OUT OF THE RUT."

BY ALERT.

I FIRST entered a printing office to learn my trade when I was eighteen years of age, and at twenty-one, after serving a thorough apprenticeship under a first-class printer, was, by a change in management, compelled to seek employment elsewhere. I had been told by the foreman that I was competent to take charge of an ordinary country printing office, and seeing an ad. for such a position I answered it, got the job and hold the same today, this being just five years ago.

I found the office to be a very "one-horse" affair — no power, a very small quantity of type (poor and out of date at that), dirty, everything out of place, lots of pi, and, in fact, it made my heart sick to think of working in such a place. But I set out with good courage, and avowed to make things look a little different before I had been there very long. There was one girl employed who set up all the paper (it had a "patent inside") and the usual grimy, but useful "devil."

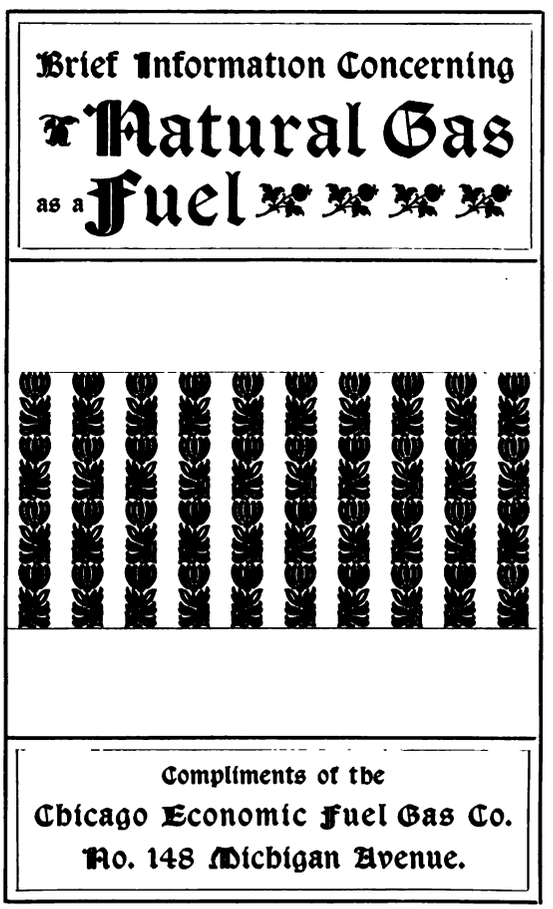
For awhile my position was very trying, but I set out to arrange the office, as best I could, to suit my own ideas. At first I thought it was an endless task, but gradually things began to "come my way." First, I rearranged the job cases and cabinets and made a "job alley," with all the job faces, rules, etc., carefully and systematically arranged so as to be easy of access. This alley I set apart for my own use. Then I moved the job imposing stone from one corner of the room, and a font of labor-saving furniture from another (on the floor) and placed them in close proximity to the job presses (there were two of them), unearthed some extra chases for the presses, as there was only one for each press in former use, and fixed a place under the stone to slide them. I had the presses all cleaned up, corners swept out, waste paper burned up, etc., and then made a raid on the newspaper press, which was a sight. The bed was a mass of rust, where wet forms were allowed to remain too long, and *then* not oiled over, and, in fact, everything else about it showed the sad neglect of careless and incompetent management. This was thoroughly cleaned and adjusted and put in good order, and the devil afterward remarked that "it run twice as easy as it used 't."

All dead and pied type was distributed, stock carefully arranged, etc., till finally I would not have been ashamed, and, in fact, would have been delighted to have my former "boss" pay me a visit.

About this time my employer began to see the improved condition of things, and began to realize, I think, that his office looked a little different than formerly. Finally, I began to prevail upon him to add a few fonts of new type, or get a font of ornaments, or convince him that this type and that type was too old-fashioned; that I never used it and might as well be "dumped." He was not very slow in catching on, and new type began to arrive and old type depart, until, I think, his typefounder's bills were very long and footed a good sum.

As a result of the improved condition of things, new material and better work, business began to increase with such velocity that I had to hire another man in order to get out the work and to do it full justice.

At the end of the third year of my services the proprietor decided, through my advice and constant appeal, to discard the old "blanket sheet" and change to an 8-page folio. And *he* suggested that it would be a pretty good plan to initiate



CATALOGUE COVER COMPOSITION — DESIGNED FOR TINTS AND COLORS.

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the first number with a new dress of type. Well, I should say I was willing, and he will bear me witness that I did not make the slightest "kick" at his suggestion. So minion and nonpareil were to take the place of long primer and brevier, or, I should say, 400 pounds of minion and 150 pounds of nonpareil were to take the place of 200 pounds of long primer and 50 pounds of brevier. The change was made; in fact, everything was changed — heading, make-up, etc.; ads. began to change, and, I think, the editor had more "change" than ever before. The paper had quite a boom. Subscriptions began to come in, advertising patronage was better, words of praise and appreciation were spoken by all; old, delinquent subscribers began to pay up, until I think the editor had more money than he knew what to do with, for what did he do in about a month from the time we changed the form of the paper but come to me for my wishes as to *power*. Of course, I wanted electricity, and electricity it was.

Well, there is not much more to say, only I wish you could have seen that office five years ago and then see it today. Almost all the old type has been discarded, all the new and handsome job faces, ornaments, leads, slugs and brass rule are in abundance, electric power, three workmen besides myself, and busy all the time.

I know there are a great many country offices just about the same as this one was previous to my taking charge of it, and there are also as many foremen who are either incompetent or do not care how things go or what kind of work they turn out so long as they draw their pay regularly and get out of doing all the work they can. I have seen just such offices, and have also met just such foremen. Now, my advice is for any foreman to try and straighten things out as far as he is capable, show his employer that he is alive to his interests, and, I think, by a little tact on his part, the proprietor will come to the rescue by replacing some of the old, worn-out type with something more modern, purchase new material, and, in fact, will "get out of the rut" — provided you do your part.

AN ENGRAVER WHO STUDIES THE NEEDS OF PRINTERS — A. W. KOENIG.

IN our advertising pages the advertisement of Mr. A. W. Koenig, No. 63 Maiden Lane, New York, appears, in respect to the rapid development of whose business we append a short account. In February, 1894, Mr. Koenig bought out the business of Mr. J. W. Caughey, of Pittsburgh, Pennsylvania, consisting of illustrating and designing and engraving by all methods. He removed the business to Cleveland, Ohio, where it developed so rapidly that a move to New York city was made in order to secure better facilities. Mr. Koenig has recently issued a handsomely illustrated 152-page catalogue of his complete line of stock engravings for the printer's general use, consisting of ornaments, newspaper and comic cuts, horses, cattle, sheep, swine, dogs, poultry, pigeons, birds, and a large variety of other subjects. These catalogues have been in much demand, and in order that the purpose for which they were designed may be carried out, Mr. Koenig has adopted the plan followed by many of our business houses regarding their catalogues — of charging a nominal price for them (25 cents each). This sum is, however, rebated on the first order amounting to $1 or over.



Mr. Koenig has built up a very flourishing business by indomitable energy and industry, and by a close study of the requirements of his customers. Evidenced in his catalogue is an appreciation much fuller than is usually to be seen of the everyday needs of the hustling printer of modern times. It is by this intent and studious regard of all requirements that Mr. Koenig has wrought up the brisk business which he now enjoys. In special designing, wood, photo and half-tone engraving, Mr. Koenig offers good inducements, both in prices and quality of work; and in all the details of his thriving trade, energy, push and prompt and satisfactory methods are displayed.



TYPEWRITER TYPE FROM MODERN ROMAN.

Messrs. Morris & Graham, stationers and printers, Kansas City, Missouri, send us what appears like a neatly typewritten letter in the conventional purple, under a note-head in black ink. On another sheet they say: "Gentlemen: We inclose copy of circular in imitation typewriter reduced in size. We thin-spaced ordinary nonpareil for the effect." We reproduce the first lines of the "typewriter type" as the result in the circular is exceedingly good, and our readers may get an idea of the effect.

Dear Charlie:--

I will now "strike off" the poetry that tickled you so much, on my new Smith-Premier. It's a daisy--I mean--well--both the machine and the poem.

"THE FIRST BANJO."

Go 'way fiddle!--folks is tired o' hearin' you a-squawkin,'
Keep silence fur yo' betters--don't yo' heah de banjo talkin'?
About de 'possum's tail, she's gwine ter lecter--ladies, listen!--
About de ha'r what isn't dar, an' why de ha'r is missin':

ASPIRING INVENTOR, to patent Attorney — "I have an attachment for a typewriter and thought I would call to see you in reference to it." PATENT ATTORNEY — "Excuse me, but I think you have made a mistake; the office of the matrimonial bureau is on the floor below."— *Arthur K. Taylor.*

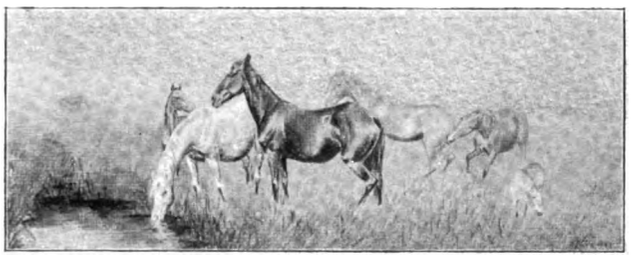
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Specimen of half-tone from photo by
ELECTRO-LIGHT ENGRAVING COMPANY,
409 to 415 Pearl street, New York.

CLARA POOLE KING.

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Written for THE INLAND PRINTER.

AN EMINENT ANIMAL ILLUSTRATOR—GEORGE F. MORRIS.

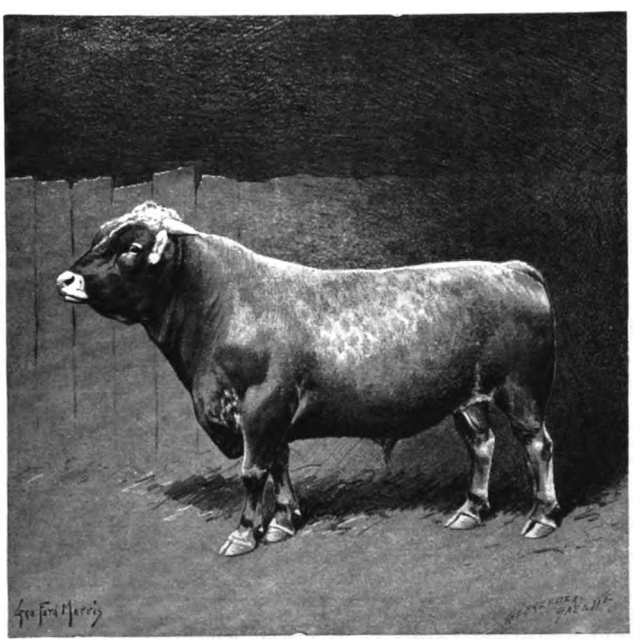
BY AMBER.

GENIUS is like an over-flavor in soup. It makes itself manifest in the first brewing of the broth. One need not wait until the last spoonful to detect it; neither has one to wait until adult life to discover the bent of a man's disposition or the trend of his ability. The infant phenomenons who from time to time appear on the dead level of average mediocrity, like an occasional bush on a close-cropped moor, always announce themselves for what they are shortly after exchanging kilts for knickerbockers. There is no divinity in the genius that has to wait a quarter of a century to develop itself.



With which preamble, it is safe to assume that the subject of this sketch is a heaven-endowed youth.

George Ford Morris, who today stands at the head and front of animal illustrators in his peculiar field, began to work when he was very young. When little more than a five-year-old, he amused himself with a multitude of animals cut out of paper by himself, and representing every known member of the brute family, from the elephant down to the mouse. Horses, however, were his favorites, and, with the aid of his scissors and a sheet of pasteboard, he displayed them in every form of active and still life. As time went on, and the boy grew to be a tall and somewhat diffident youth, just entering his teens, his friends said to him: "Why not turn this gift to profit? Take some of these sketches of yours (he had long since discarded the scissors for the pencil), and see if you cannot make a market for them." So it chanced that the boy of sixteen sallied forth with his portfolio under his arm, searching recognition from profit-making sources. Struck by the originality of his work, the *Horseman* engaged his services as special artist, and from that time on, for four years, he was enrolled on the staff of that paper. His fame spread, and he became a recognized chief in his work. Some of his pictures are considered masterpieces of animal portraiture in the black and white art, and it has been said of them by those who were able to judge that they have seldom, if ever, been equaled. Mr. Morris has had no difficulty in securing work; indeed, so great has been the demand upon him that his eyes at one time nearly failed from constant use in fine detailed work. After nearly five years' service on the *Horseman*, he has left the paper to join the staff of *Outing*.



Mr. Morris will go to California in the early spring, and contribute a series of sketches of the beautiful horses that make the stock-farms of that land of sunshine and blossom famous. These productions will be of the most enjoyable sort, as the artist is no less happy in dealing with the lovely environments of country-side and forest than with strictly animal portraiture.

Mr. Morris is one of the most modest of men, with manners that are almost juvenile in their simplicity. Throughout the bewilderments of a life cast more or less within the outposts of Bohemia, he has preserved an unblemished record and an almost Puritanical code of living. It can be truly said of him, that his own mental and moral atmosphere is one in which unclean birds cannot fly. All who know Mr. Morris must join in wishing for him a long and prosperous career, and the reward that is sure to crown at last all good and conscientious work.

THE STATE OF TRADE IN CHICAGO.

IN order to arrive at a just estimate of the condition of the printing trade in Chicago and the possibilities of its immediate future, a representative of THE INLAND PRINTER called upon a number of representative employing printers during the month and requested their views on the subject. Following is the result of the interviews.

James McNally, of Rand, McNally & Co., said:

"Our general business is now very fair, and the outlook for the future is much improved and full of promise. Of course, competition is very sharp, and all figuring and estimating is done with remarkable closeness. While the prices for engraving are lower than before, I am not aware that designers and artists have suffered any reduction in their prices for work owing to the depressed condition of trade. A considerable recuperation of the printing business seems probable in the near future."

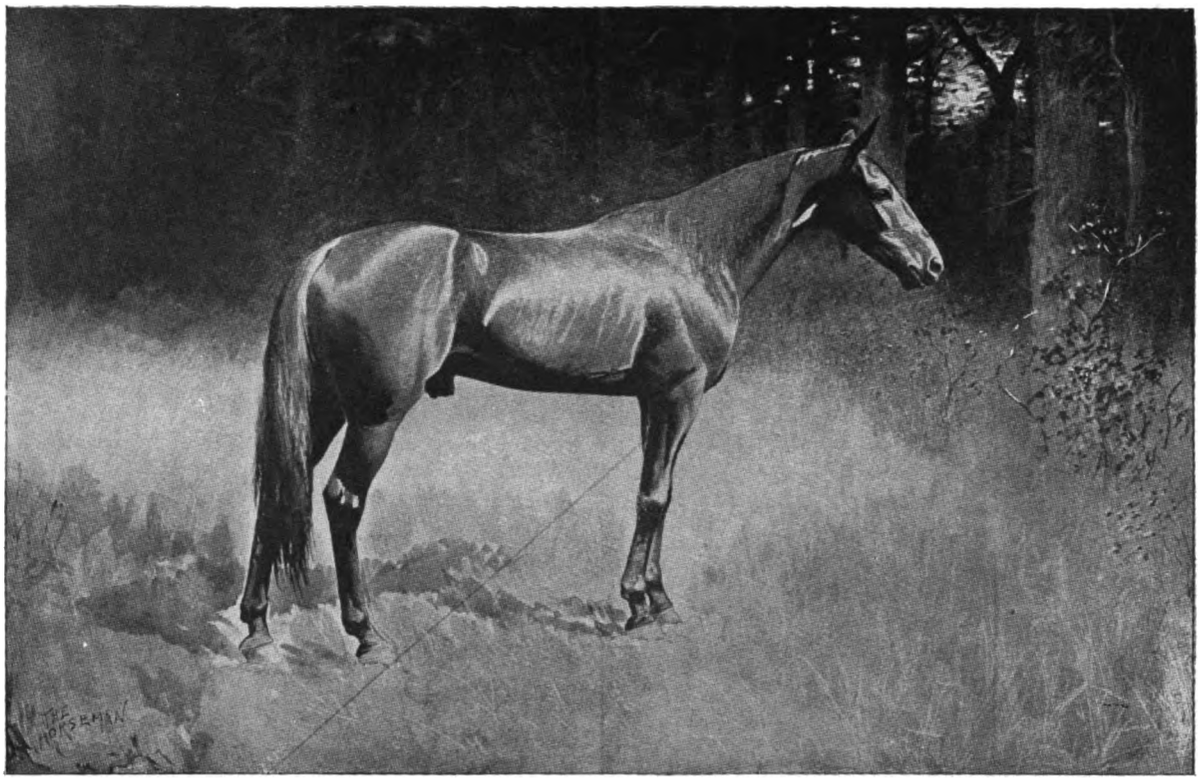
Thomas H. Faulkner, superintendent of Stromberg, Allen & Co's printing house, said:

"While, as every printer knows, the business is in a generally demoralized condition, I think a tendency to more work and better prices is now discernable. In fact, we have the present material evidences of that approaching condition. The symptoms are hopeful. The three lines of our business are general commercial printing, railroad work and publications.

"It is in the last-named branch that I notice the liveliest improvement. Trade publications have run very light in the last year. Advertising pages were cut out by the score. Now they are being replaced, and these trade publications are fleshing up again. If this improvement continues for a little time they will regain their old-time corpulency. At present I should say that they



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FROM ORIGINAL DRAWING BY G. F. MORRIS.

would come close to tipping the scales at the notch of a year ago. Railroad work, however, is still dormant, but general commercial printing is showing symptoms of revival.

"So far as prices are concerned, I must confess that I never saw them so low as at present. I should say that they would average from ten to twenty per cent lower than two years ago when the decline began. Competition is very sharp, but I cannot see that it is the result of any increase in the number of printers engaged in the business. I can call to mind no instance of where the introduction of machines into the big newspaper or other offices has crowded men into competition with already established job printing houses.

"There has always been much reckless bidding, and very much of it has been the result of ignorance in figuring. Now, this recklessness in bidding is more rampant than ever. Big houses are printing sheets 24×36 for $1 a thousand. That is just about enough to keep the machinery oiled. The low estimates of today are, it seems to me, more premeditated and less the result of careless and ignorant figuring than before. In other words, there is sharper estimating all around.

"Engravers' and designers' prices are about where they were two years ago. They show no comedown to speak of. To the credit of designers it is to be said that they are giving careful and conscientious work.

"The patron who wants the earth on the basis of a lot in the Potter's Field is, if anything, more numerous than ever. He gets figures on a job in 20,000 lots and then calmly tells you that he will take 5,000 at that rate.

"To sum up the whole situation, I think it is going to require fully two years for the printing business to regain its old-time vigor. I shall be pleasantly disappointed if it is accomplished in a shorter period."

P. Gleason, of Poole Brothers, the great railroad printing house, is inclined to take an even more pessimistic view of the situation than Mr. Faulkner. He said:

"Business in general is very poor. It is low in volume as well as low in price. Looking at the situation from the standpoint of a couple of years ago, I am inclined to the opinion that prices will average nearly twenty per cent lower. In some particular items or classes of work the prices of that time hold good today, but in other lines there has been a drop of even twenty-five per cent.

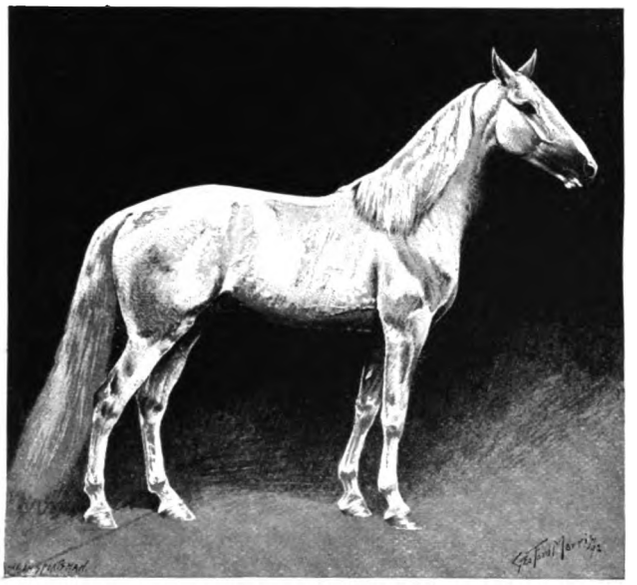
"There is, perhaps, more shrewd and close estimating than ever before. The ignorant estimater we have always with us and he is present today as he was in the more prosperous times, when his foolishness was less fatal to himself and others than it is today, because there was more money made, in general, than there is now. I cannot see that adversity has taught him wisdom or discretion. Some energetic people are now taking work at even less than it costs them to do it. This must be for the purpose of having something to do. I cannot see that the general introduction of typesetting machines has increased competition. It may, however, have tightened competition to a limited degree in the special field of book printing.





"The people who appear to have held their own in the crash of competition and the wreck of prices are the artists and designers. They seem to have held their old prices. There has been, however, no apparent deterioration in the quality of their work. An artist is always an

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FROM ORIGINAL DRAWING BY G. F. MORRIS.

artist, and the impulse to do his work in his best manner is always with him.

"The sharks who get figures and have ravenous expectations which they expect the printer to satisfy are no more numerous today than before, so far as my observation goes. They are not peculiar to this or any other time, but have all times and seasons for their own. I do not expect to see the business back to its old normal place again in two years. In my opinion it will take even longer than that for it to recover its wonted pulse of prosperity. Nor do I think that railway printing will recuperate any sooner than general commercial printing. The railroad's business depends upon the merchant's business, and all depends upon the general and primary level of the country's trade."



Leon Hornstein, senior member of the prominent firm of Hornstein Brothers, said:

"While business happens to be somewhat lively just at present, the outlook is not very hopeful. Prices are very low, and growing worse, in spite of the general business improvement. Our prices are twenty per cent lower than two years ago, although they show an improvement over those of one year ago.

"I think that the hard times have resulted in more or less education in the matter of estimating. The figures which we come across are not so wild as they once were. Estimates are uniformly low, even from houses in the habit of getting first-class rates; but estimates now show more care in their preparation. There is a general disposition to be more guarded in the presentation of estimates so as to have recourse for just charges for extras. Customers are in the habit of putting printers to much extra trouble not contemplated in estimates, and expecting the original figures to cover this extra work. As margins are closer, printers are compelled to look more carefully to this particular feature, and endeavor to stop the leakage of profits in this direction.



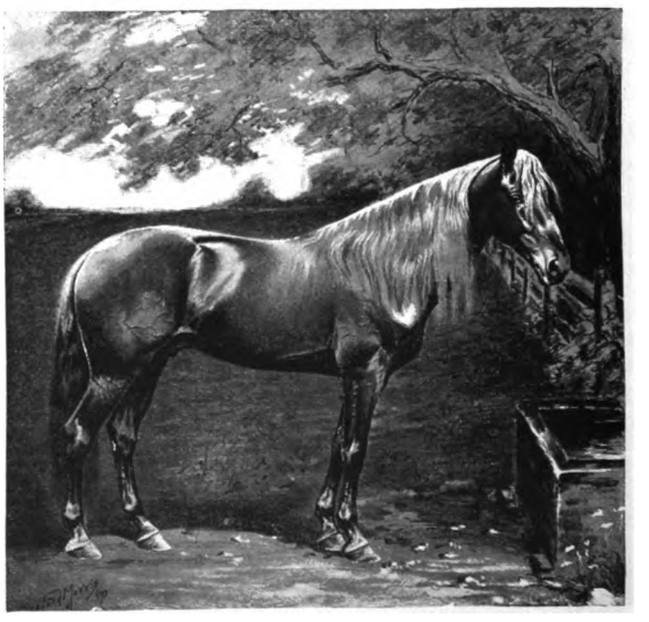
"Artists and designers seem to have escaped the general drop in prices, and are now getting about what they were receiving two years ago. Moreover, they do not appear to catch the ideas which are desired to be conveyed by those employing them. This is particularly true of work done outside and by the piece. The only way to secure satisfactory work is to have the artist connected with the establishment.



"But to return to the printing business. There is a general disposition on the part of printers to adopt a uniform scale of prices. I think the time has come for a stand of this kind, as one of the remedies against the present depressed and demoralized condition of the business. Another thing which might help to mend matters a little would be for printers to use a carefully prepared blank in making all estimates. It would prevent the forgetting of certain items which are sometimes, if not frequently, forgotten in making figures. Many, and perhaps the majority of printers do not use blanks for estimating.

"The introduction of typesetting machines must have increased competition in the printing business in a small way. Compositors have been driven into starting up small shops of their own. This is the only way in which I can account for the sudden increase in the number of small printing shops. There are not, however, many machines in job offices as yet and they have not effected any reduction in the prices of work, probably because the great expense of putting them in has made those who have adopted them anxious to recuperate by the larger margin of profit made possible by their use in bookwork.

"I doubt if the business ever gets back to where it was two years ago. Up to that time Gordon presswork was looked upon as profitable; but owing to the number of small shops started up by men who formerly worked at the case, this class of small work has been so much sought after that its prices have been forced to a bare margin of profit."



FROM ORIGINAL DRAWING BY G. F. MORRIS.

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Written for THE INLAND PRINTER.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions and queries of those specially interested are cordially invited hereto and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

CORRECT ENGLISH VS. RHETORICAL FORCE. — F. J., Omaha, Nebraska, writes: "In a dispute with a brother proofreader, he urges that in 'Tristram Shandy' the lines, '"I think," said the poor gentleman, "it would comfort me,"' and '"I wish, Trim," said my Uncle Toby, "I was asleep,"' are incorrect, and that they should read, '"I think it would comfort me," said the poor gentleman,' etc. Now, I believe that the beauty of Sterne's sympathetic style is in just such phrasing, and, as I have seen much needless irritation caused by the pedantry of meddling proofreaders, I would be glad to have your opinion on the matter." *Answer.* — The construction in dispute is certainly characteristic in Sterne's writing, and he was certainly qualified to choose his own style. The suggested change is in line with the most probable construction the expressions would assume from the pen of a modern (recent or present) writer. It *is* pedantry, likely to cause irritation, for anyone to assert that a writer must choose either style as the only one correctly usable. Sterne was recording conversation supposed to be had between homely people, and he wrote just as his characters would have spoken in repeating what others had said. Even now, in such repetition by one person of the words used by another, Sterne's way of telling the tale is much more common than the other. Proofreaders should be very careful about "meddling." Questions may be asked or suggestions made in a way that will not irritate any sensible writer, and every proofreader should cultivate courtesy and avoid pedantry.

NEWSPAPER COMPOUNDS. —B. R., Chicago, writes: "In the Chicago *Evening Post* I notice most peculiar compounds — one particularly changed the words so much in a heading that I was under a misapprehension as to their meaning. The heading read, 'STOLE A LAPROBE.' Is there any logic in distorting words this way? I am, I hope, not usually dull, but I confess that instead of a lap robe being stolen, I thought that some surgical probe or prodder had been thieved." *Answer.* — There is no logic in writing words in any form but the one that makes their true nature apparent at first sight. *Laprobe* is worse than *lap robe*, but the right form is *lap-robe*. The name is one word, not two — one compound word. The hyphen serves to show at sight that it is *lap-robe*, not *la-probe*, and this is just the reason why it is better to use the hyphen in certain large classes of compounds. Every pair of words like *lap* and *robe*, simply two names used as one name, with no qualification whatever, is a compound in its grammatical nature, since it is absolutely ungrammatical as two words. *Hyphen* literally means "into one," and the mark is used to show that what it joins is one word, not two or more. Compounding is the least understood feature of the English language, simply because people will not study it. Two books showing the result of very close study of this subject are sold by the Inland Printer Company. One of them covers the theory fully, and has a list of words wrongly compounded in dictionaries, and a list of compounds without the hyphen. It is the fullest study of the subject ever published, and has been warmly commended by many thoroughly competent critics. The other book is mainly one list of 40,000 words, eminently practical for use even by people who will not accept all of its recommendations. Study of the matter as presented in the first book will amply repay any student, and every proofreader would be helped by use of the second, if only to mark changes in it, and so make a record of his decisions as a working guide.



LINNE—BY ERICSSON.

PROPER NAMES IN AMERICA.—R. S., Ravenswood, Illinois, writes: "Proofreaders in America would seem to have a difficult task in the peculiar and unusual proper names they may be called upon to spell; for instance, in the Wells street school in Chicago the nationalities represented by the pupils are no less than twenty-three: Germany, Australia, Switzerland, Sweden, Poland, Norway, Denmark, Russia, France, Holland, Armenia, America, Palestine, Jerusalem, England, Slavonia, Lithuania, Bohemia, Canada, Italy, Belgium, Hungary, Greece and Ireland. How should a

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proofreader go about gaining information on the spelling of the names of these nationalities?" *Answer.*—There are certain peculiar principles of spelling in each language that govern the forms of proper names generally, though by no means always. Such names are often arbitrary, and can be learned only by practice with the names themselves. Most proofreaders probably learn all they know of such matters through experience. So many names are spelled arbitrarily that the closest student of any language may not often declare positively that a name of outlandish appearance is wrong. Writers should be responsible for proper names, not proofreaders, except to follow copy.

WHAT KNOWLEDGE IS MOST USEFUL TO A NEWSPAPER PROOFREADER, AND WHAT TO A BOOK AND JOB PROOFREADER?—A. H., Chicago, writes: "As an instance of the kind of knowledge a newspaper proofreader is mainly valued for, the Chicago *Evening News* gave an example a few days ago as a finishing touch to an account of a fracas in a justice court, thus: 'One of the most remarkable phases of this case is the astounding spelling of Bailiff Scharenberg's name by the morning papers of today. With one notable exception, they get it wrong. Mr. Scharenberg has been connected with the courts of Cook county in the neighborhood of a quarter of a century. He has summoned juries in more important trials than any other bailiff in the courts, and is one of the best-known public employes in the city. Yet one morning paper spells his name Scharinburg, two others Scharingburg, and still another Sharenburg.' I had the curiosity to ask a number of proofreaders if they had ever heard of Mr. Bailiff Scharenberg, but they all denied ever having heard of that possibly well-known character, though some of them have been life-long residents of Chicago. While meditating on this, I picked up my *Tribune* and began to proofread it from force of habit, and to my surprise—and delight—struck this gem in the issue of February 18, 1895: 'ACCOMPLISHED ADMIRAL.—Admiral Crichton is said to have been the master of all the arts and sciences of his day. He was able to converse and dispute in argument in twelve languages.' It appears to me that these clippings are good examples of the qualities of knowledge that mark the news proofreader from his brother of the book and job room." *Answer.*—All knowledge is useful to any proofreader, whether working on newspapers or on books. Responsibility for names of people should rest absolutely upon editors and reporters. They are the proper persons to attend to such matters, and the proofreader should be responsible only for following copy. Some names, however, are so prominent that every one should know them, and within reasonable limitations the newspaper proofreader should be expected to make them right, especially as matter for the daily press is often written so hastily that a misspelling will occur in copy once in a while. The proofreader cannot know too much about prominent names, and the one who knows most, and knows best how to apply his knowledge, is the best proofreader for a newspaper. Some means should be devised for making copy as accurate as possible before it is sent to the composing-room. Reporters ought to be sure of the spelling of proper names, and then write them plainly. The fact that some writing must be done hastily is too often allowed to induce haste when it is not necessary. Possibly this would account for "Admiral Crichton," though it is hard to find an excuse for the writer of it.

A GOOD story is told of Dean Stanley issuing a large number of invitations to his friends "to meet the author of 'Ecce Homo.'" Each guest, it is said, greeted his fellows with inquiring gaze, wondering which of them all could be the "author," but the party broke up "as ignorant on the subject as when they met."

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

NO. XVI.—BY R. COUPLAND HARDING.

IN the December INLAND PRINTER I find my review confined to American styles, no foreign novelties having come to hand. This month I have almost an embarrassment of specimens, chiefly from Germany.

From Julius Klinkhardt, Leipsic, I have his seventeenth specimen book, containing much too extensive a range of novelties to be noted in detail. The fine series of line ornaments No. 2, described in my last, is here shown, and displayed with excellent effect on the cover. Fette Universal is a heavy display italic of curiously mixed style, especially as regards the caps. Some of these are after script models, others a sloping German text. The general style is good and effective—I would inclose a line, but do not care to mutilate the handsome specimen book. There are eight sizes of this letter, ranging from 16-point to 72-point. Fette Grotesk, ten sizes, 8-point to 60-point, is a broad and bold heavy sans with lower case—a substantial and durable letter. Schmale and breite fette Italienne, condensed and expanded respectively, are companion job styles, which may be classed somewhere between the familiar French Antiques and the "Fashion," of Conner's Sons. The condensed letter is in nine sizes, 8-point to 54-point, and the wide (following a different series of bodies) in eight, 8-point to 48-point. Fette Etienne is an excellent heavy condensed latin, original in style, eight sizes, 12-point to 72-point. Elegant is the name of a fancy sans, caps only, for one or two colors. It is heavily blocked, with the addition of a fine outline at right side and foot, and the face is also inlaid with heavy shade at top, softening toward the bottom. As shown in color it has a handsome effect. In three sizes, 20-point to-42 point:

VICTOR JUST

ELEGANT.

Another two-color letter, shown in four sizes, 16-point to 48-point, is Brilliant. It is a slightly ornamented latin, and either of the two faces may be used separately in single-color work. From the specimen line here shown, your readers will see that the open-faced series is opened half-way

HERM. BRAUN

BRILLIANT.

down after the example of the "Ancient Gothic" of the Keystone Foundry. A series of graceful, decorated script initials is next shown, in combination with various faces of script; next, a very neat and useful series of line ornaments adapted to medium-face rule, containing fifty characters. The curved terminals are neater and much more effective than those produced by the usual methods of rule-twisting. A series of bold and heavy newspaper borders possesses an original feature—a collection of some twenty silhouette vignettes, 24-point square, representing business emblems, masonic signs, etc., to combine with the borders. This particular fashion of newspaper border is almost peculiar to Germany, being too heavy for English or American taste. A handsome new combination consists of various running borders, varying in body from 12-point to 48-point, and containing in all fifty-one characters, besides accessory ornaments in electrotype. There is great variety in the different borders, and as a whole the series is one of the handsomest and richest of its class. Next follow

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tailpieces, vignette ornaments, and a varied selection of some commercial and other electros, among which I note excellent mortised initial ornaments, and high-class portraits of German musicians and composers.

A large quarto specimen book has reached me from Ludwig & Meyer, Frankfurt, some of whose novelties have lately been shown in your pages. The book opens with some very symmetrical and uniform light romans and italics, followed by various styles of job letter, some original and others of American origin. The original faces are not distinguished, as in some German books, by an asterisk. To the ordinary buyer this is a matter of indifference, but the mark is of great assistance to the student of type design. In this book, for example, I find, under the name of "Marina," the fancy letter shown above as Klinkhardt's, entitled "Elegant," and I have no clue as to its originator. I think, however, I am safe in assuming the substantial and handsome faces Lapidar and Nelson, and the beautiful scripts lately described and shown in THE INLAND PRINTER, to be original designs of Messrs. Ludwig & Meyer. Among the useful job faces I note schmale fette Etienne (a condensed heavy latin), and a sloping series of the same; also a very wide and heavy plain sans with lower case, which the Caslon Foundry has just introduced into the English market, with great success. Rondine and Commerciale, the one upright, the other sloping, are both excellent series for circulars. The book closes with a double sheet, showing a fine collection of line ornaments, including 103 characters. A packet of about a dozen types from different job fonts came to hand with the specimen book, and as these, though differing greatly in style, line accurately at foot, I infer that the faces of this house are cast to systematic line. They are also cast to English height and American print when required.

I have also a bundle of sheets from Wilhelm Gronau, Berlin. All the specimens are good, though not all new. Of an attractive and useful series of line ornaments, 103 characters, working with light rule, I can say little that would not apply equally well to many other German novelties in the same line. The special feature of this series appears to be a number of figures from which various kinds of shields may be constructed. I note only one new face, the Kohinoor, in

JAPAN KOREA

KOHINOOR.

five sizes, 16-point to 48-point, and it is, in my opinion, noteworthy as the only attempt at Japanesque lettering that has not proved a failure. This is really an attractive style.

Caslon's Circular shows an original series of eight bicycle riders in silhouette, drawn with considerable vigor. Combination corners, Series 2, eighteen characters, is a novelty, and yet not novel, for these corners are all cut from the square angles of a handsome series of triangular and elliptical-quadrant ornaments brought out by the same house a year or two ago, but originated by the Aktiengesellschaft of Hamburg. As ordinary quadrant corners, some of these are very good — others are weak and naked-looking. There are, however, many large ornaments from which corner and center pieces could be taken that would be even more useful than the originals.

I see that some of the American houses have been busy with novelties. The Elzevir Title of Barnhart Brothers & Spindler, in ten sizes, 6-point to 72-point, is a useful letter. It is to American display what the "Schmale Etienne" is to German. I confess I don't like the cap R, and I note a want of uniformity of character in the various sizes, which is exemplified perhaps more noticeably in the R than in the other letters.

The Central Foundry's new borders are characterized by a heaviness suggestive of the German "Zeitung's" designs. Border 79, suggestive of a battered reglet, may be artistic; it is not beautiful; nor need it require a long apprenticeship to the art of engraving to produce designs like this.

In "Telegraph" the Johnson Foundry have produced a letter that has many points in common with job faces issuing from the same house for some years past. It is better than some of its predecessors. It is unexceptionable in cut and mechanical detail generally, but it is not a style to compel attention. It does not seem to fill any "long-felt want." Antique Celtic Condensed, eight sizes, 6-point to 36-point, on the other hand, without being too fantastic, will afford a pleasing relief in ornamental work from the bald plainness of ordinary sanserif. Stylus No. 2 follows closely the contour of No. 1, which has proved a popular face. No. 2 is in the Italian style, and the heavy horizontal strokes give it a prominence which its predecessor did not possess. It is in four sizes, from 12-point upward, and will doubtless find a good market. The founders have shown their confidence in "Lippincott" by cutting it in ten sizes, 6-point to 60-point, and the sale will, I doubt not, justify their enterprise. It is a bold condensed letter, of the "De Vinne" stamp, but conforming more closely to the standard type of old-style roman. The series is very uniform, and the letter is one that advertisers, no less than printers, will appreciate.

Written for THE INLAND PRINTER.

FORMS PROPERLY PREPARED IN THE COMPOSING ROOM.

BY BEN F. CORDAY.

IN the January issue of THE INLAND PRINTER there appeared a short and trenchant editorial dealing on "Abuse of Material in the Pressroom," and as a corollary of that, I trust a few suggestions about the use of material in the composing room may not be altogether out of place at so late a day. As a compositor and a pressman, I trust I will have the justice of credit for personal conviction when I assert that, in my judgment, there is much more relative incompetence and carelessness shown in the composing room than in the pressroom. It is not, however, my purpose to institute comparisons, but to render what humble assistance I may to stimulate toward methodical and scientific work as against the clumsy makeshifts of vicious exemplars. Pressmen are blamed for the quads and furniture working up in forms. Remember that if a form is properly justified, quads, leads or furniture will not work up, except occasionally on long runs. The compositor should then be called upon to fix the form.

The use of a knife or any implement in forcing a form to lift, by mutilating the material, is a habit that will grow. It is a foe to good workmanship. Avoid it. If persisted in, others will follow the example. The office will soon have no material that will justify. Remember, everything has a cause. If a form will not lift, patiently search for the fault. Then correct it in a workmanlike manner. One of the most frequent reasons for defective justification is the binding of leads or slugs slightly larger than the type. Every compositor and make-up should make it an inflexible rule to pass all quad lines, leads and slugs through the stick. They will avoid thereby much of the delay and vexation caused by binding lines.

See that in the making up of pages the page is left sufficiently long to take in the compression — the neglect of this is a frequent cause of trouble. Every printer should look carefully at both the outside and inside furniture, and see that nothing binds. Foresight is better than afterthought. I know two printers who are both receiving the same pay for their work. One I have noticed carefully for three years. In that time he has locked up hundreds of jobs. To see his style of working is a pleasure to me. I never saw him put a "dutchman" in a form. If there was anything wrong he

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would unlock the form and find out where the difficulty was and correct it. The result is no forms come back to him. His work goes on progressively.

The other is much the reverse. He will not listen to reason. He believes that all metal furniture should be alike. He ridicules the idea of taking it in his stick. Now, every printer should know that the furniture of different typefoundries varies a little, and offices usually have more than one make. The result is that our printer's forms do not usually lift, and out comes his knife to the rescue. This man once set a time table which, when it came to the locking would not lift, so he plugged away at the form for over half an hour, battering in leads, rule or anything that his knife ran up against. The result was, when the job went to press it had to be overhauled, rules fixed, etc. It took about three-quarters of an hour to fix it on the press, when the only thing that ailed the form was that in one of the box headings a piece of rule was about a cardboard too long. Had the rule been taken in his stick, as I have said before, this would have been avoided. Let every printer try everything in his stick; be sure a job is locked up tight before it goes to the pressroom. They will thus save the pressman and themselves an infinite amount of work and vexation, and there will be a better and more fraternal feeling between the pressroom and the composing room.

SENTENCES THAT SELL GOODS.

ADVERTISING is a science which captivates nearly everyone, and which everyone who has anything to do with it feels assured that he can excel in. As advertising in the abstract is really a series of studies of human nature divided into classes, or massed, or grouped, those who spend money in paying for their own idea of advertising, in time come to know that they would be wise to seek the advice of students of the science:



MR. E. M. PRATT.

The Chicago *Record*, claimed to be the best-managed and best edited newspaper in America, has a free advisory department on advertising—a proof, if such were needed, of the ignorance which must of necessity prevail about so deep a study as the art of selling.

Mr. E. M. Pratt, in charge of the *Record* Bureau, is general secretary of the Society of Economic Research. In an interview he said:

Since April, 1893, for the Chicago *Record*, my time has been devoted to a systematic hunt after the forces in advertisements that bring returns. My work begins when an advertiser has signed a contract. I am ready to call upon him and talk advertising economy, and he is at liberty to call upon me and get headlines or full copy. Some care more about getting systems, principles, outlines and suggestions than they do for complete, cut-and-dried copy. In trying to supply the variety of wants, I have learned that it is often more difficult to please a man's fancy than it is to help his bank account.

I enjoy gathering useful truth just as much as business men love money-making. Many money-makers are poor investors, and I have found it easier to put good ideas on the shelf and rush on for more than to stop to make practical use of the discoveries.

Many advertisers claim that it is not possible to systematize the subject and make it definite. My resolve was to keep at it and learn how or find why there is no science of selling. Taking as cardinal points the quartette



ATTRACTION—FROM ORIGINAL DRAWING BY A. J. DOCKARTY.

attraction, attention, conviction, cash, I have tried to list all conditions that bear upon these points, such as location, reputation, weather, employes, quality of goods and time of the week, or month, or year. No one could prepare an unabridged dictionary from unrecorded information, and I hope, by recording and classifying advertising experience and observation, to simply help a little in bringing advertising out of the world of luck into that of healthy methods.

It is more difficult to sell goods the people do not want than to sell goods the people do want, but good business men claim that even economical advertising to sell goods people do want is still a dark subject. I am finding that when an advertiser gives me information he has secured by experience, I am able to tell him how to sell more goods.

The Society of Economic Research mentioned above is one whose objects are always a little difficult for the uninitiated to understand. Using for a foundation a private collection started in 1872, the Society of Economic Research was organized in 1892 by Mr. Pratt as a private league of international membership for the collection and publication of unrecorded information of useful quality. The society is represented in Chicago and London, the central address being Box 277, Girard, Pennsylvania, U. S. A. It is a philanthropic work upon a self-supporting system, having four departments—personal science, trade promotion, professional advancement, organizations.

Its suggestive compilations can only be fully appreciated and understood when put to actual use by progressive and thoughtful men of affairs.

AN octogenarian, Henry Notson, was recently buried from his late residence, 521 Washington avenue, Philadelphia, where he had resided for more than fifty years. He was born in the district of Southwark, February 22, 1809. He was a compositor on the Philadelphia *Public Ledger* before it was purchased by Mr. Childs, and was also employed on the *Saturday Evening Post*.

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Half-tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
911 Filbert street,
Philadelphia.

THE MODEL.
FROM PAINTING BY J. G. BROWN.

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A. D. FARMER.

THE announcement of the death of Mr. Aaron D. Farmer, head of the oldest existing typefoundry in New York —the A. D. Farmer & Son Typefounding Company— was received with unfeigned sorrow by those to whom his unostentatious benevolence and rugged kindliness were best known. Mr. Farmer died on Friday, March 1, from pneumonia, in the eighty-fourth year of his age, and with a solemn and poetic coincidence the death of his aged wife, Mrs. Sarah M. Farmer, followed but nine days later.

At a meeting of the employes of A. D. Farmer & Son, held on March 2, 1895, the following resolutions were adopted:

WHEREAS, We have learned with sorrow that our beloved employer, Aaron D. Farmer, has passed from this life; and,

WHEREAS, Throughout his long and honorable career he had endeared himself to all who knew him by the good qualities of his heart and mind, and by his justice, kindness and liberality he had won the esteem and confidence of his subordinates whose attachment to him remained steadfast until the end of his life, and still surround his memory; therefore, be it

Resolved, That by his death we have lost a generous and beloved employer.

Resolved, That the sympathy of the employes of the firm of A. D. Farmer & Son be conveyed to the widow and family, committing them, in this hour of their bereavement, to the consolation of Him who is the comforter of the afflicted.

Resolved, That a copy of these resolutions, suitably engrossed and signed, be presented to the family of the late Aaron D. Farmer.

A touching and beautiful evidence of the affectionate esteem in which Mr. Farmer was held by his employes was given at the funeral, when as they, who had wrought with him and for him, stepped forward to look for the last time on the well-known features, each placed a white rose on the bier, and as the throng passed quietly and sadly out, the emblems of purity, of death and of the resurrection heaped their whiteness higher and higher and filled the air with the incense of mourning.

Mr. Farmer had many friends in the printing fraternity and in typefounding circles throughout the United States and Canada, and the announcement of his death brought forth many accounts wherein his sterling worth and manly independence had been shown conspicuously. He was a persistent and an enthusiastic worker, and the typefounding industry has been enriched by many of the fruits of his patience, skill, and mechanical genius.



THE LATE A. D. FARMER.

Aaron D. Farmer, typefounder, was born at Bolton, Tolland county, Connecticut, on February 15, 1811. His education, being that of his time and locality, was limited. When only fifteen years of age he went to New York in search of employment, and with rare good fortune found his way to the typefoundry of Elihu White, which had been established in 1810, at the corner of Lombard and Thames streets. He entered there as an apprentice in 1830, and proved himself so efficient and industrious that his employer gradually promoted him, finally making him manager of the manufacturing department. Mr. White was succeeded by the firm of Charles T. White & Co., and this house in turn (1857) by Farmer, Little & Co. [see INLAND PRINTER, page 1,116, Vol. VII], which soon employed from 200 to 275 men. From the day when Mr. Farmer became manager of Mr. White's manufacturing department, he has given his special attention to that important branch of the business, and many wonderful mechanical processes have been developed under his eye and hand. All the varieties of plain and ornamental type, borders, ornaments, rules and dashes, and all the typecasting machines, steel punches, matrices, and other appointments of a thoroughly equipped typefoundry have been produced under his skilled direction. For more than half a century he has labored in this department with the same application which he would exact from an employe. Mr. Farmer was married to Sarah Burns, of New York city, by whom he has had two daughters and one son. The latter, William W. Farmer, having been brought up in his father's foundry, has thoroughly acquainted himself with the various details of the business, in which he has been associated as a partner for many years. In May, 1892, the firm of Farmer, Little & Co. was dissolved by mutual consent, Andrew Little and John Bentley retiring, and the business was continued by A. D. Farmer and his son, William W. Farmer, under the style of the A. D. Farmer & Son Typefounding Company. The death of Mr. Farmer will not affect the continuance of the business, with William W. Farmer at the head.

A STANDARD DICTIONARY OF THE ENGLISH LANGUAGE,

Upon original plans, designed to give, in complete and accurate statement, in the light of the most recent advances in knowledge, and in the readiest form for popular use, the orthography, pronunciation, meaning, and etymology of all the words and the meanings of idiomatic phrases in the speech and literature of the English-speaking peoples, prepared by more than two hundred specialists and scholars. Publishers: Funk & Wagnalls Company, New York. General Western Agents: The Fuller Book Company, Rooms 1236-7-8, 79 Dearborn street, Chicago.

Such is the comprehensive title of the new dictionary whose first volume was noticed in these pages a year ago. The second volume is now complete, being rather larger than its predecessor. The entire work embraces over 2,300 pages, and it should be noted that the pages are larger, the margins narrower and the type smaller than in any other popular dictionary. The first point to attract a printer's eye is the excellence of the plates and the presswork. The pearl and agate type comes up perfectly, and the faces being full, heavy Roman, do not severely tax the eyes. The colored plates, by Prang & Co., and by Lindner, Eddy & Clauss, are excellent specimens, being printed in from twenty to fifty colors. The solar-spectrum plate, by Prang, is a specially admirable piece of colored lithography.

A review of the points most interesting to the printing trades is in order. Turning to the word "print," with its derivatives and compounds, we find them occupying rather more than a page, and including a list of 167 technical terms, defined elsewhere, the list being entered for the convenience of those interested in the printing trade who desire to look up the words used in the business, and inform themselves regarding the art. This listing is a feature that is carried out all through the work, every important trade and science being so classified, and arranged with cross-references, that it is not difficult for a reader to obtain a considerable knowledge of any special subject in which he may be interested.

The definitions in printing and the kindred trades are the work of Charles H. Cochrane, a practical printer, pressman and press-builder, well known to the craft in New England and New York, and it is pleasing to note the modernness of the matter that he has incorporated in this dictionary. Many of the typographical fraternity have sighed at times to find in the older dictionaries so much about the old plow-press, ink-balls, friars, etc., with nary a line about the machinery of today. No such complaint will be made against the Standard. Under "printing-press" there are defined thirty-eight typical kinds, ranging from an amateur press to Hoe's multicolor web. The distinctions are not made by the names of makers, as we are accustomed to see them, but by the character of the mechanism. Thus we have defined bed-and-platen press, copperplate press, duplex press, double-feeding press, turtle-press, etc.

The illustration under printing-machine is of a twelve-color calico-printing machine, and it is interesting to note that the calico-printers style their ink-fountains "color

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troughs," while the printing-cylinders are "pattern-rollers," and a wiper is known as a "color-doctor."

The old Webster error of defining indention under the form "indentation" is not repeated, while the six-line definition (also somewhat erroneous) of rounce in Webster is cut to three lines of correct definition in the Standard. Among terms not previously entered in a popular dictionary



Photo by Judd, Sewanee, Tennessee.
AN ATTENTIVE PUPIL.

we find gage-pin, line-former, linotype, paging-machine, plate-cylinder, tapeless delivery, typograph, white line, etc.

The accuracy of the Standard's definitions in printing, as compared with those of other dictionaries, is well shown by the following parallel column:

Offset.—Webster.	**Set-off.**—Standard.
(*Printing.*) A more or less distinct transfer of a printed page or picture to the opposite page, when the pages are pressed together before the ink is dry, or when there is an excess of ink.	*Print.* A smut transferred from a freshly printed surface to another sheet, as through the medium of a smutted tympan. Called also *offset*. The action of thus smutting is often called *setting off*.

The Standard's definition is three words shorter than Webster's, yet it notes the fact that the word is used in several forms, and it contains no inaccurate information, while Webster's will not allow that anything but a page or picture can offset, and only on an opposite page. Pressmen should have read this years ago, and been relieved of the trouble of fooling with offset from the tympan, or on visiting cards and other small work. It may be added that the Century's definition does not compare much more favorably than Webster's with the Standard.

"Type," and its compounds and derivatives, occupy two columns of space in the Standard. All the old sizes are defined on the point system, which is explained clearly. Here we find more cross-references to definitions at clarendon, English, runic, etc. A type-bar is illustrated, and the fact stated that it is also called linotype and type-slug. Even type-lice come in for notice, being defined as "imaginary lice, in whose pursuit a new apprentice or greenhorn in a printing-office customarily receives a dash of dirty water in the face." Lithography, engraving, bookbinding, paper-making, and the kindred arts are treated with similar completeness. A praiseworthy effort has been made to bring harmony out of the confusing nomenclature that has so long beclouded the manufacture of modern illustrations. The photographic processes are classified under photo-mechanical, as photochromography, photocollography, photoglyptography, photoplastography, photo-print and photo-typography. By reading these photo- words, and the definitions at half-tone, process, gelatin, etc., an understanding may be arrived at concerning the common processes, and their differences as well as their similarities. The photo-engraving people have fogged the public because each concern has tried to use a new and high-sounding title for a process, essentially the same as that of competitors, and only now, with the aid of the Standard, do we begin to see our way clear through the array of big names. The whole page of photo- words, and those referred to from them, will be good reading for the printing fraternity.

The system of hyphenation used in the work is that of F. Horace Teall, author of "English Compound Words and Phrases," etc. His methods were fully discussed in this magazine about a year since. The Century Dictionary also uses this system, although when that work was issued Mr. Teall had not yet developed it in its entirety.

Under "paper" is found a list of common kinds, with a table of sizes of writing, printing and drawing papers, both English and United States sizes being given. A Fourdrinier machine is given here as illustration, with a description that names the parts, explaining the transformation from pulp into the completed sheet. The familiar paper-cutter is also illustrated and described on this page. Elsewhere are found illustrated a standard job-stick, a treadle-press, a pair of cases, etc. At "case" is given a description of the principal forms of printers' cases, and at "rule" is a list of printers' rules (not the familiar ones honored in the breach).

At "ruling machine" the machine is illustrated, the parts being lettered and the operation explained. It is a feature of all the Standard's pictures that they illustrate the subject, and give no opportunity for mistake by the reader, since a letter is always placed on each important part of a cut, and explained in the description below.

A critical examination shows the Standard to be as complete in other respects as in printing definitions. It contains over seventy-five thousand more words and phrases than any other dictionary. This means that all literature has been ransacked for its unrecorded important terms, and that all the trades and the arts have been laid under contribution. There are 4,000 new words in electricity alone, besides many in mysticism, Buddhism, and the newer sciences.

The most striking feature of the whole work, and one embodying the widest departure from old dictionary methods, is the grouping of related words and terms, and the systematization of the sciences and arts. At such prominent words as art, architecture, mythology, nature, science, etc., are presented most complete systems of treating the subject represented by the word. These form keys, from which ancillary words may be found, where further division of the subject is obtained. Thus is wiped out the old objection to dictionaries—that they change the subject so often. The value of a complete library is obtained, since all subjects are treated, and it is only necessary to look up some important word of a trade or science to get on the trail, and then it may be followed up to the end if desirable.

The definitions excel in clearness, sententiousness and brief comprehensiveness. They are brief when a few words

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are sufficient, being often cut down like a telegram to get it into ten words, but extended treatment is never omitted where the importance of the subject calls for it.

A count of several pages goes to show that there are almost a million and a half of words devoted to definitions specially interesting to mechanics and workers in the trades. A somewhat lengthy comparison with a dozen technical dictionaries, professing to give the usages of words in special trades, fails to show a single valuable word or meaning not covered in the Standard, and usually with more clearness than in the technical works. Common sense has been exercised in the use of language in defining trade terms, so that a novice can seldom fail to understand just what is the thing described.

There are some five thousand illustrations of a high character, all of which were passed upon by competent specialists. The scientific alphabet is used to indicate the pronunciations, minute shades of sound being thus clearly indicated. Where different pronunciations exist the several authorities for varying pronunciation are indicated.

The Standard has been indorsed by professors in all the leading colleges, and has received but one adverse newspaper criticism--from a New York newspaper that was engaged in a $25,000 law suit with the publishers of the dictionary. All others are more or less enthusiastic in welcoming the book to their shelves. One critic says:

"The editors (247) engaged upon the various departments of the dictionary have been selected from the front rank of English and American scholars; each is representative of all that is latest and most approved in his own field of exploration and research; and each is an accepted authority in his sphere. From beginning to end, the Standard Dictionary is the work of men thoroughly equipped in the schools of science, literature, and art, and of experts in all handicrafts and trades. It seems neither extravagant nor invidious to claim that no more capable and vigorous body of workers, in touch with the spirit and movement of the times, has ever been called to the making of a dictionary in any language."

THE INLAND PRINTER COVER DESIGN—I. R. HENRI.

THE INLAND PRINTER has the distinction of being the only periodical of its class which treats its readers to a new and original cover design each issue. The series of twelve designs which Mr. Will H. Bradley concluded with our March number form an interesting collection, and we anticipate that the next twelve issues will present a collection no less worthy of study, and perhaps be more interesting, as a variety of talent has promised its aid in this work.



The designs this month—cover, heading and initial—are by Mr. I. R. Henri, a native of New York city, where he began his career fifty-nine years ago. Mr. Henri's art training began at the age of twenty-two in an architect's office--architecture pure and simple having been his study previous to that time. Circumstances and taste led him out into general designing, in which troubled sea he encountered the usual reverses of beginners. Patience and enthusiasm finally had their reward, however, and Mr. Henri's work met with the appreciation it deserved. He has traveled extensively in the United States, and has a wide and practical experience in color and black-and-white work, from drawing on wood to lithographic and process work. He has experimented successfully in photography and its application to photo-process work—but venturing into the field of three-color experimentation, he has come to the conclusion that for the present the practice of the art of designing shall have his undivided attention. Mr. Henri has decided to establish himself for a time at least in Chicago. The many commendable qualities of his work are enhanced commercially by his rapid production, and by his adaptability to the true and artistic working out of the ideas of those requiring his services.

THE INLAND PRINTER OVERLAY KNIFE.

I am delighted with your flexible razor-tempered overlay knife. It is as handy as a good pocketknife, but many times more valuable for the object intended. Cuts clean; trims down beautifully, and keeps its edge as few overlay knives do.—*William J. Kelly, Brooklyn, New York.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotyers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

BLOWING OUT VERSUS WASHING OUT MOLDS.—Dela J., Denver, Colorado: "What is the best method of cleaning out molds. Should they be blown out or washed out?" *Answer.*—I presume that you mean on electrotype molds. I consider the washing out much the best, but it is good policy to use both.

ELECTROTYPING FROM ORIGINAL CUTS AND FROM ELECTROS.--B. S., Detroit, Michigan, wants to know if electrotypes from the original wood or process cut is of appreciable superiority to an electro from an electro of the same subject. *Answer.*—The best results are always obtained from the original, whether it be applied to wood cuts, electrotypes, photographs or blooded stock.

A NEW TYPE METAL.—Investor, Chicago: "I inclose you a specimen of a new type metal about to be placed on the market. It is exceedingly tough and hard, and is fusible at about 1,000° Fahr. What do you think of it?" *Answer.*—The sample is very good, and if it fuses at such a high temperature it should be especially good for stereotyping. I believe that you have something that will stand the test.

DALZIEL HARD-METAL STEREOS.—R. F., Albany, New York: "Some time ago I saw in the trade papers that Mr. Harvey Dalziel, of England, was making arrangements to place his patented stereo process on the American market. Has he done so yet?" *Answer.*—I do not believe that any country in the world can equal us in stereotyping; we have made wonderful improvements in the last twenty-five years, more so than any other country, both in time and fine workmanship.

THE CLAY PROCESS AND MACHINE MOLDING.—E. W. L., Des Moines: "1. Where can stereotyping machines of the clay process be obtained? 2. Has any new process been discovered to do away with hand beating of matrices in the papier-maché process?" *Answer.*—There is very little clay stereotype machinery made now, as it has gone out of use almost entirely. It is as expensive as electrotype and not as good, and for all classes of work is far inferior to the papier-maché process. Yes; there is a machine for molding, it is in general use in all of the eastern daily papers and is now being used in the West.

PLATES WITH WOODEN BASES ON TYPE FORMS.—Ax, Omaha, Nebraska: "I am getting out a book with a number of cuts in it, and am having it electrotyped. The electrotyper says my cuts should not be mounted on wood, as he

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cannot do as well with them as he could if they were on metal. As he is disposed to raise objections all along the line, I would be pleased to know if he has any reason for his contention about metal bases, and what the reasons may be." *Answer.*— The electrotyper is right. The cuts are not easy to electrotype from wood mounts, but, if he understands his business, he should have no trouble in making a first-class job.

OBITUARY.

MR. A. LAWSON, editor and proprietor of the Yarmouth (N. S.) *Herald*, died on Sunday, March 3, at the age of eighty years. The deceased was of Scottish nativity, but arrived in Nova Scotia with his parents when a young boy. After learning the printing business, at the age of eighteen he started the paper which he controlled up to the day of his death. Mr. Lawson was the first newspaper proprietor in the maritime provinces to own a printing press driven by steam power. In addition to his engagements as proprietor of the *Herald*, he for over thirty years held the position of manager of the Western Union Telegraph office at Yarmouth. The family of Mr. Lawson has received many kind expressions of sympathy and condolence, including a telegram from the members of the House of Assembly.

BURNING OF THE GREAT WESTERN TYPEFOUNDRY.

ON the evening of March 13, the Great Western Typefoundry, of Kansas City, Missouri, was entirely destroyed by fire. The loss was total, the buildings and material contained in them being all destroyed. The fire originated in a large five-story building, 72 by 150 feet, across the alley from the foundry. This building was a regular fire-trap, and in less than twenty minutes, the rear wall

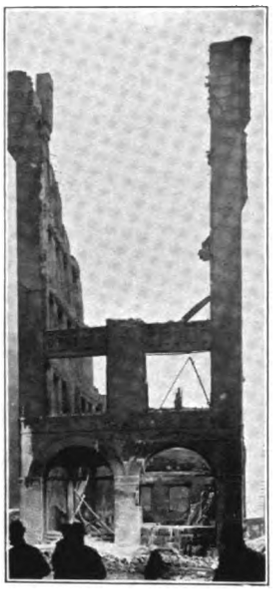


THE GREAT WESTERN TYPEFOUNDRY BEFORE THE FIRE.

fell in, and enveloped the Great Western Foundry in flames, so that the fire broke out on several floors simultaneously, and for an hour raged fiercely, when the walls of the building fell in.

The structure was owned by the Great Western Building Company, and was built at a cost of $32,000. It was insured for $16,000. It was occupied by the Great Western Typefoundry and the Western Newspaper Union jointly. The building with its contents are a total loss. The insurance on the stock of Barnhart Brothers & Spindler is $10,000, and on the stock of the Great Western Typefoundry $10,000, which will fail to cover the loss. The insurance was all placed in various Lloyd companies in New York city. The Western Newspaper Company printed "patent insides" for 200 western weekly newspapers, and employed a large force.

With characteristic energy the manager of the Great Western Typefoundry speedily rented new quarters, and in thirty-six hours after the fire broke out, three carloads of type material were on the track ready to be unloaded. The management express their appreciation of the many messages of good will and regret which are being received on account of the loss — together with assurances of continued patronage. The Great Western Typefoundry anticipates but a temporary interruption to its business on account of the fire, and, indeed, the resources of the main establishment are evidenced in a remarkable manner at this time. In an interview with a representative of Barnhart Brothers & Spindler regarding the fire, he said:



THE GREAT WESTERN TYPEFOUNDRY AFTER THE FIRE.

"On the morning of the 14th, the Great Western wired us an order for two series of nearly every face we make. The order reached us at 10 o'clock in the morning and at 5 o'clock in the afternoon the order was on its way to Kansas City — something over 20,000 pounds of type in 165 boxes. I believe no other typefoundry in the world could have accomplished the feat. It is especially remarkable, in view of the fact that we have had a wonderful run of business for the last two months. We have just completed an order amounting to about $18,000 for Marshall & Bruce, of Nashville, Tennessee, who were burned out. We have in hand two orders for Reading, Pennsylvania, amounting to about $4,000; orders for the University Press, of Nashville, for about $3,000; an order for between $4,000 and $5,000 for the *Courier*, of Lafayette; a $2,000 outfit for the Garcia Stationery Company, of New Orleans, and a $3,500 outfit for the Worthington Engraving and Printing Company, of Evansville, Indiana, and the ordinary run of smaller outfits, sorts, etc. I am pleased to say that business has been wonderfully good with us in spite of the prevailing depression ever since last fall."

DAVID W. BRUCE.

David Wolfe Bruce, a once well-known man about town and an art connoisseur, died March 13 at his home, No. 39 E. Twenty-third street, New York. He was seventy-one years old, and a retired member of the type manufacturing firm of George Bruce, Sons & Company, of No. 13 Chambers street. His father, George Bruce, came from Scotland to this country in the first decade of the present century. He first located in Philadelphia, but soon came to New York. He was first connected with the *Daily Advertiser*, but with his brother David he subsequently started a printing office of his own.

The brothers were dissatisfied with the low face type then in use. It was almost impossible to satisfactorily stereotype it, so they invented a new system of casting type. That made their fortune. Their manner of manufacturing is still in vogue.

After his father's death, David Wolfe became the head of the firm. He was a great student and lover of fine paintings and art works of all descriptions. He enjoyed the friend-

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ship of the late Miss Catharine Lorillard Wolfe, and was one of the trustees of her will.

Besides having a magnificent collection of paintings, Mr. Bruce had a large collection of printed works, and was a devoted member of the Grolier Club.

Mr. Bruce's health began to fail him a few years ago, and he retired from active business and placed the interests of the concern in the hands of three trusted employes. He grew very weak in body and mind, and was almost constantly under the attention of a physician.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

THE PRESS FLY AND TISSUE PAPER.—L. L., of San Francisco, California, has sent us a "poser"; it is in this shape: "Herewith we send you a half-sheet of tissue, printed with four electros thereon (to be cut up straight); can you oblige us by suggesting a method whereby we can work them so that they will fly straight? We worked these on a Hoe rack-and-screw rear delivery, tapeless (though there were strings on the reels); but they simply would not fly straight. Can you enlighten us?" *Answer.*—The size of sheet sent, 14½ by 19½ inches, is not a desirable one to fly straight when of tissue thickness. Had you made up the form so as to take on the full sheet, it would have been more possible to fly the sheets properly. However, in either case, the greatest difficulty in this respect would still exist, for it is next to impossible, with the methods at present employed on cylinder presses, to deliver tissue paper straight—that is, sheet upon sheet in mathematical order—for this simple reason, that the stock is too light in weight, and too susceptible to every draft in the pressroom, to be practically under control. There are various expedients employed by pressmen to lay tissue sheets of paper straight, one of which is to mask the fly-sticks with a smooth frisket, and allow just enough open space for the strings or tapes to run between these at proper distances. By this plan the atmospheric currents created by the fly, as it falls to the table, are greatly modified, and the chances of the sheet being laid straight are thus aided thereby. But this expedient alone only tends to the possibility of *chance*, and very little else. If we had to print and straightly fly a sheet of tissue paper so that it could be cut up into equal sections, we would adopt this procedure: Begin by leveling up all the electros, or form, evenly; set all the grippers so that they will act precisely and uniformly in their pressure upon the sheet; then set the gauges, front and side, so that the sheet must be taken in a perfectly straight shape from the feed-board; next we will adjust the steel bands to the cylinder, so that the delicate pressure of these on the cylinder will maintain the proper lay of the sheet, and be enabled thereby to enter its course between cylinder and bed in a perfectly straight manner. With this precaution, the sheet must travel with mathematical nicety; but the instant the grippers open and liberate the sheet, new difficulties meet it, for it is now at the mercy of air currents of varying degrees of intensity and, by reason of its flimsy lightness, susceptible to the caprice of any and all of these currents. At this stage of the journey we must prepare to receive the sheet fittingly and direct its course to the fly, and, finally, to the fly-table. To do this, we will make sure that the take-off, or delivery cylinder is clean, and that the fingers take the sheet with the same precision that has followed it so far. If there is not a take-off cylinder on the machine in use, we will use three tapes around the printing cylinder and set these so that one shall run on each end and one near the center of the sheet. The tapes should be neatly joined and free from lumps caused by bad sewing, etc. They should also be as near the same length as possible, and passed over the three guide pulleys which are movable on the stay rod. These must also be set uniformly in tension by the use of the guide pulleys, which can be raised or lowered, so that the several tapes may be made to correctly rotate with the printing cylinder and from thence to and over the delivery roller, and then to the fly. The delivery roller, which is simply made up of several movable skeleton wheels, may be said to take the place of a sheet-delivery cylinder. We have now prepared the way for the easy travel of the sheet to the point where the fly is to receive it, and, finally, lay it on the table in a methodical manner. But just here we will be met with a serious difficulty, and we must,



"TO THE BOATS!"—FROM ORIGINAL DRAWING BY H. REUTERDAHL.

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therefore, proceed carefully, and with this object in view, namely, that of aiding the fly devices, in every way possible, to receive and discharge the sheet. To this end, we will now raise the fly to the rest, which is partly under the delivery roller, and slowly turn the press forward until we have the sheet run down on the fly to within two or three inches from the leaving end of the sheet, or just leaving the control of the tapes on the delivery roller and tape pulleys. We will next set the cam which raises the fly to the rest, and, likewise, the adjustable spring on the fly-rod, by means of which we can counteract the resistance of the atmosphere to the paper, and thus lay the sheet as lightly on the table as possible. Up to the present we have made use of the leading mechanical devices which can be counted on, if skillfully handled, for flying sheets of tissue paper in a straight manner. But, even with all these, we may be confronted with the possibility that the sheets will not run down the fly; that they will curl up and be carried out of their straight course before they reach the point where the fly is liberated by the cam, and the sheets be thrown off in a confused mass of creases. As almost all presses now made have a set of brackets into which a rod carrying tape or cord wheels can be inserted, and used in conjunction with the gripper delivery cylinder, we will invoke the aid of the strings or tapes in carrying down the sheet of tissue paper. However placed, these must be taut and free from lumps, and set in between the fly-sticks in the best distributed distances under the run of the sheet. Where the strings or tapes will permit, we will mask, with smooth paper or thin cardboard, the openings in the fly so as to present the appearance of having a frisket; these, of course, must be made fast to the fly in such a manner as to leave no lumps or creases, or anything that would impede the free action of the sheet of tissue paper. By the use of this mask, or frisket, we control, to an infinitesimal degree, the course of the printed sheet. Where spur-wheels form a part of the fly, we might avail ourselves of their use, although these sometimes act as barriers to the run of light sheets of paper, particularly if not working free and easy. A good sheet-jogger may often be employed in assisting paper-straightening; so, also, may a screen, of any material, if placed around the fly-table. Where the suggestions offered fail, then it will be in order to have a lad, or girl, behind the press to take the sheets from the fly as they are printed and lay them straight on the table. It is impracticable to straighten tissue paper in lots of several sheets.

INKS FOR CELLULOID.—A. G. A., of Lawrence, Kansas, asks: "Is there any special ink that can be used for printing on celluloid, so that it will not rub off?" *Answer.*—Yes. Send to any ink manufacturer advertising in these pages and it can be furnished. State your wants when ordering.

TO PREVENT INKS FROM MOTTLING.—C. A. J., of San Francisco, California, inquires: "How can I prevent inks from looking mottled when printing on coated paper and glossy cards with large type, say wood type and half-tone cuts, with platen presses and still preserve the gloss?" *Answer.*—Use good inks; those full of color and body and which will leave the stock easily and smooth. Under conditions of usage and wear it is impossible to prevent showing the grain of wooden letters, as the pores of the wood absorb the fresh ink when under pressure. A good way is to get a stereo or electro cast made from the wood type lines, and then "face" these smooth like other metal type.

WANTS TO KNOW OF A GOOD OVERLAY KNIFE.—J. C., Harrisburg, Pennsylvania, writes: "I need a good knife for making ready and overlaying. I have bought, from time to time, several knives made for the purpose; and I have used up pocketknives right along, some of which have been quite serviceable to me, but most of these have been too expensive for one only getting journeymen's wages here, which are not high at best. You likely know just what I need in price and quality; therefore, let me and others know through your tip-top journal where to get a good durable knife for the purpose just stated." *Answer.*—The Inland Printer Company have had many calls for a good overlay-knife and have finally succeeded in getting one in every way suitable for pressmen's use. It is made of flexible razor-tempered steel. The writer has used this knife and found it to hold a keen edge and just flexible enough to yield gently under pressure when trimming or shaving down edges of overlays. The blade is of handy length and runs the entire length of the handle, which can be cut off as the knife wears down. The price of the knife is 50 cents, and it will be mailed to purchasers at this figure.

OVERLAYING HALF-TONE ENGRAVINGS.—J. E. C., of Jersey City, New Jersey, sends us cut-out overlays for a couple of small half-tone engravings with these words: "I would like you to examine the two cuts and overlays inclosed, and let me know how they could have been improved. The paper used for overlaying is French folio and eighteen-pound folio writing; the ink cost $1 a pound. I try to follow the suggestions in THE INLAND PRINTER, for which I subscribe, and do not know what I could do without it." *Answer.*—The overlays are commendably fair for one having only an occasional chance to do such work. The "Ship at Sea" is the better of the two; perhaps because it is a much simpler subject than the "Life-boat." Both overlays would have been more effective if you had left off the sky portions, but retained the dark clouds in the latter. You should have placed the heavier paper overlays on top and thus allowed the secondary tones a chance to harmonize with those of lesser depth. Then you did injustice to some of the subjects in the picture by overlaying them with thick paper instead of the thin. Take, for instance, some of the figures and parts of figures in the foreground. These should have been lighter, in order that vividness might be depicted on the important event about to take place—the launching of the lifeboat. The wheels of the truck on which the lifeboat has been conveyed to the side of the angry sea should have been overlaid differently. Indeed, much more animation and grandeur could have been lent to this little picture if more light had been let in in a number of the places partly closed by the heavy portion of this overlay.

COLD WEATHER IN CHICAGO.

Speaking of the peculiar effect the late very cold weather had upon printing machinery, the Chicago *Record* has this to say:

Electricity and cold weather seem to go hand in hand. Down-town business men say that everything seems to be influenced by some sort of magnetic force. This is true especially in all places where machinery is used. "We can hardly do any printing upon our big presses," said Mr. Swift, of A. L. Swift & Co., printers, yesterday. "There is some sort of magnetism which holds the sheets together and they won't let go. Even when one is dropped it sticks to the others, so that when you go to lift up a sheet a dozen stick to it. The peculiar phenomenon has hindered us very much during this recent cold snap and we have simply ruined two or three jobs."

THE novelties which the house of George B. Hurd & Co. are constantly presenting to the trade in the line of fine stationery is adding to the reputation of this well-known concern. A new "silver-blue" tint in "Prince of Wales" paper is meeting with much favor. It is particularly dainty. Mr. Coyle, manager of the western department, 173-175 Fifth avenue, Chicago, is busily engaged with the fruits of the firm's enterprise.

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Half-tone engraving by
H. L. C. STEVENS,
90 College place,
New York.

THE SOLO.

From painting by A. Schroeder.

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CHANGE OF ADDRESS OF THE EASTERN OFFICE OF THE INLAND PRINTER.

After May 1 the New York office of THE INLAND PRINTER will be at Room 135 Potter Building, corner Park Row and Beekman street, but a short distance from the old location in



EASTERN OFFICE OF THE INLAND PRINTER,
Potter Building, 38 Park Row, New York.

the Clark Building. This change has been made necessary by the growing importance of the New York branch office. Our representative, Mr. W. A. Dodge, will be glad to wait upon any firm wishing his services either in the advertising or subscription line, on receipt of word by mail or otherwise. Advertisers in the East are each day more fully appreciating the benefit and service THE INLAND PRINTER can be to them, and it shall be our earnest effort to continue to merit the confidence of all in this particular field.

THE UNITED STATES POSTAL LAWS.

IN continuation of the series of interviews published last month in these pages regarding the inequalities of the working of the United States postal laws respecting second-class matter, Stone & Kimball, the well-known book publishers, whose little periodical, the *Chap-Book*, has been so brilliantly successful, were called upon. Mr. Kimball said:

"I have read with some care and much interest the interviews with Mr. Browne and Mr. Montgomery in the last number of THE INLAND PRINTER. I cannot agree with all that Mr. Browne says. For instance, it seems perfectly just that MS. should pay letter rates, unless accompanied by proof, because it would be impossible to distinguish between letters and MSS. were this not so. Many MSS. are very short and many letters very long, and many MSS. are written in form of letters. Thus there would be an endless controversy. As I understand it, the low rate is given on a MS. accompanied by proof, because it is part of the work of publication which the government seeks to aid in every way, whereas before the MS. is put in type, it is merely a written communication from one person to another. Even considering all this, it seems as though some special rate might be made for MS. on its way to publishers or from publishers to authors.

"The most noticeable inequality seems to me to be the difference in rate between weeklies and other periodicals for delivery within the city of publication. There are but comparatively few fortnightlies published in the United States, and almost all of them are either literary, philosophical or scientific. Surely the postal authorities could afford to give them the same privileges that they do to such papers as the *Fireside Companion* and the New York *Ledger*, and that without overcrowding the mails. It is perfectly reasonable that dailies should not be delivered in the city of origin because their circulation is almost entirely local, but the circulation of the average fortnightly is general, the bulk of the mail matter going outside of the postal district in which it is published.

"It is needless to speak of the unfairness of making the publisher pay 2 cents for four ounces within the city, while the public can send the same periodical for one-half that price. If some of the gross abuse of the mails by publishers of paper-bound books were stopped, the legitimate periodical would have a better chance. By all means, let a commission be appointed, that the people may not be unfairly taxed for the almost free carriage of millions of pounds of bulky and as a rule harmful literature, and that the original intention of government may be carried out with less red tape and more exactness."

James W. Scott, chief proprietor of the *Times-Herald* and the *Evening Post*, of Chicago, and one of the most widely known and progressive newspapermen in the United States, expressed himself with clearness and emphasis on the question of the inequalities of the regulations governing the transmission of second-class matter through the mails. To a representative of THE INLAND PRINTER Mr. Scott said:

"There are most pronounced inequalities in the regulations governing second-class mail matter as they are interpreted and administered by the postal authorities. An instance showing clearly the practical discrimination worked by one feature of these regulations comes to my mind. In Connecticut are two towns situated closely together; one is considerably larger than the other and each has a daily paper. Strangely enough the paper published in the smaller town has not only the larger circulation, but the bulk of its circulation is in the adjacent town. A little study into the matter of its delivery reveals the reason for this. Under the postal regulations a daily paper cannot have the advantage of delivery, at pound rates, by mail-carriers, in the city of its publication. Outside the corporate limits of its own city it may be delivered by 'free delivery' carriers at pound rates. The publisher located in the smaller of the two towns took a shrewd advantage of this ruling and underbid, in its own city, the paper published in the larger place; consequently the outsider secured the larger business. This is an actual example and shows the practical injustice of the second-class postage law as it now stands.

"In general, I should say that the lines ought to be drawn more closely - - very closely, in fact — by the authorities, in determining what publications are entitled to the benefits of second-class postage rates. The discrimination should be sharp and searching, and no subterfuges in the shape of quarterlies, annuals, and even weeklies which are intrinsically advertising sheets, should be admitted for transmission as second-class matter.

"A certain wholesale house owns an influential trade paper circulating throughout the country and among the very merchants from which it gains its trade. In this paper it advertises that it employs no traveling salesmen. It does not need to, for it makes the United States mail service its general salesman by carrying its publication, through which it advertises prices a shade lower than its competitors, and receives its orders by mail and telegraph. Competing wholesalers in its line, who own no trade or class journal, are obliged to reach the country trade by means of traveling salesmen at an expense of thousands of dollars a year. There are scores of cases of this kind where the postal law is shrewdly beat about for the purposes of pure commercial advantage and competition. There should be a

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much closer discrimination made between class journals which are in the nature of price currents, and those journals which have for their purpose the dissemination of knowledge and information, whether of a general character or pertaining to the advancement of any special craft. The latter should have all the advantage.

"In a word, all genuine periodicals and weeklies which are not the disguised advertising machines of certain institutions or combinations of institutions, should have transmission and delivery through the mails at pound rates, in the city of publication as well as outside their own local territory. The 'free delivery' of daily papers in the cities of their publication is not practicable if those cities are large. If such papers were free to use the United States mail carriers for their delivery at pound rates they would not find it feasible to avail themselves of that privilege for the reason that such delivery would not be early or swift enough. There is much need of reform in the rules controlling second-class mail matter, and I look hopefully toward the future for the realization of a more equitable adjustment of its inequalities."

SENDING PICTURES BY TELEGRAPH.

W. W. Lowd, a train dispatcher of the Northern Pacific Railway, at Duluth, Minnesota, gave a successful exhibition of his invention for transmitting pictures by telegraph on February 16. The test was made in the presence of a number of railroad officials. A rough drawing was made of a house. Owing to an error in arranging the mechanism, the first attempt was only partly successful, but at a repetition the house was accurately reproduced at the other end of the wire. The second picture sent over the wire, a distance of only a few hundred feet, was that of a boy, and the reproduction was exact. Later developments showed that the finest details can be transmitted even to the shading of the features of a person, showing the play of expression from a smile to a scowl. A cut was sent over the wire showing the collision between the Elbe and the Crathie. Mr. Lowd now has his device in the Patent Office, and until the patent is secured he does not intend to explain the methods of his invention.

"THE COST OF PRINTING."

"I wish that every printer in the United States had a copy," is the testimonial of Mr. Theo. L. De Vinne, to the excellent publication entitled, "The Cost of Printing," recently issued by Mr. F. W. Baltes. The author explains the general purpose of his book by saying: "I believe that it is not practical to publish a general price list for printers with any degree of accuracy, that it is necessary to educate printers how to determine the cost of work and teach them to make prices on all classes of printing. This can only be accomplished by a system, and I believe the one illustrated by me to be very practical. I have used it very successfully the past ten years, and think that to it alone I owe my success in the printing business. If we can get our employing printers to adopt any good system, much good can be accomplished and prices will be more uniform. This is the only way in which uniformity of prices can be attained." The contents of the book are made up as follows:

FORMS.—Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Composing Room, Total Daily Time in Composing Room, Pressman's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger.

TABLES.—Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Annual Statement of Wages and Expenses, Cost of Time in Composing Room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses.

Measuring Dupes, Paid Jobs, Monthly Statement of Loss or Gain, Inventory Books, Notes, Samples of Work, Price List.

Space forbids a more extensive review of the work at the present time, but we hope to give further particulars regarding it in another issue. Suffice to say that it is perhaps the best work of the kind that has fallen under our notice. It is procurable through The Inland Printer Company.



PAGE ORNAMENTATION, DESIGNED BY CLAUDE F. BRAGDON.

REVIEW OF SPECIMENS RECEIVED.

FROM E. P. Westfall, 20 South Fifth street, Terre Haute, Indiana, an exceedingly neat bill-head and business card in colors and gold.

SOME neat specimens of small jobwork from the Crowl Manufacturing Company, Lewisburg, Pennsylvania. Composition and presswork excellent.

A FEW neat samples of commercial work from Will Brinkerhoff, with the *Audubon County Journal*, Exira, Iowa. Composition and presswork are very good.

JOHN J. DALY, 267 Tenth avenue, New York, occupies a place in the front rank of artistic printers, as evidenced by the samples of general work received from him.

FROM the *Independent*, Grand Island, Nebraska: Samples of jobwork, composition on which is fair, but presswork is poor, the color being thin and insufficient on most of the specimens.

FROM Charles M. Catlett, with the Laning Printing Company, Norwalk, Ohio: Five samples of composition, each of which give evidence of artistic ability in display and neatness in execution.

C. M. CHURCH, with the Chagrin Falls *Exponent*, Chagrin Falls, Ohio, submits many samples of commercial work, the composition and presswork of which is well up to the average of that class of printing.

H. & W. SLEP, Altoona, Pennsylvania, are justified in using the term "Artist Printers," as the samples of their work received give evidence of being the product of high-class workmen, both in composition and presswork.

SAMUEL J. WHITTUR, with W. F. Weber, Delaware street, Kansas City, Missouri. The three samples of work submitted appear to fill the bill completely. They are boldly, yet neatly, displayed, and the colors harmonious.

A LARGE package of varied samples of commercial work, druggists' labels, booklets, etc., from the Serrell Printing Company, Plainfield, New Jersey. The composition and presswork are excellent, some of the booklets and programmes being very artistic.

"IDEAS" are some excellent examples of artistic advertising, written by Earnest Elmo Calkins and designed by Jennie S. Rugar, Galesburg, Illinois. If the space before and after the line "Bryant Centennial" was increased, the title-page would be much improved in appearance.

THE Canada Printing Ink Company, Bay street, Toronto, Canada, forwards a calendar, the heading of which is artistically designed and neatly printed in five colors and silver and gold bronze. The calendar itself, printed in blue, with red dividing lines, is bold and striking.

JUDGING from the few samples of work submitted, L. A. Klinger, Rico, Colorado, is an artist-printer of the first class. His composition, both in design and execution, is admirable. If the stock used had been of a higher grade than print paper the presswork would have shown to greater advantage.

"PENNINGTON, Progressive Printer," has broken away from the late firm of Barnum & Pennington, of Shelbyville, Illinois, and has located at Decatur, Illinois. He has carried his original ideas with him, which are "bright and clean," like the new cent pieces which he attaches to the cards

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issued by him to catch the patronage of the good people of Decatur. His work proclaims him to be a model job printer.

"UP-TO-DATE IDEAS" is a book of specimens of printing issued by Curtis & Harrison, Norwalk, Ohio. It consists of thirty leaves, 6 by 9 inches, oblong, and a tinted cover printed in deep blue and gold. The designs are excellent, yet simple, and the work would prove of great assistance to young job printers.

"PRACTICAL SPECIMENS," No. 6, by F. H. McCulloch, Austin, Minnesota, is an improvement on the average of former issues, and contains some neat designs in cards, bill-heads, etc., which will prove valuable to aspiring job printers, and the low price of 25 cents should be an inducement for them to send for a copy.

J. R. WELDIN & Co., Wood street, Pittsburgh, Pennsylvania, make a specialty of society work in steel-die embossing. We have received some samples which are exquisite in delicacy of design and execution, and the four-page leaflet in red and black accompanying them is a fine sample of letterpress printing.

A PROGRAMME and letter-head from Gilbert A. Selby, with the Bryan Printing Company, Columbia, South Carolina, have reached us, the composition on which is in excellent taste, and the presswork good. On the letter-head, however, a stronger color than olive-green would have made a better contrast with the gold.

FROM the printing department of the National Cash Register Company, Dayton, Ohio: A number of booklets of various sizes and styles, gotten up in an attractive manner, setting forth the advantages of their cash registers. The composition is admirable, the presswork good. George E. McConnell is foreman of the department.

THE O. S. Hubbell Printing Company, 104 Sheriff street, Cleveland, Ohio, are issuing a series of neat monthly calendars, printed to represent a school slate, with a rhythmic reference to each month, and a half-tone illustration at the head of the calendar. The idea is an attractive one, and the cards are well printed in colors.

THE Roylance Printing & Engraving Company, 167-9 South Clark street, Chicago, make a specialty of theatrical and circus work, and the samples of envelopes, cards and bill-heads submitted bear evidence of highly artistic treatment, being neatly printed in one or more colors. Composition, engraving and presswork are excellent.

CHELSEA C. FRASER, Saginaw, Michigan: Your sample of printing is good, seeing that you have "never been in a printing office." If you have a liking for the printing business, we would certainly recommend you to learn the business in some good job office, where, under first-class tuition, you might become a capable and artistic printer.

SOME samples of printing in gold and brown, on various kinds of tinted grained surface paper, sent by the J. C. Blair Company, Huntingdon, Pennsylvania, have a very rich and handsome appearance, looking far better than many designs printed in several colors. The simplicity of the method for producing fine effects is a great recommendation.

THE Richard K. Fox Printing and Publishing House, Franklin square, New York, has issued a sixteen-page circular, 10 by 13 inches, oblong, illustrated with numerous half-tone engravings and printed in colors, describing the extent and capabilities of the house for executing printing and bookmaking of every description. The composition is admirable and very artistic, and the presswork faultless.

FROM the J. W. Sefton Manufacturing Company, Randolph and Union streets, Chicago, we have received a package of folding paper boxes, printed, creased and cut ready for use. All the work is of a high order, the printing being very neat and clean, some of the typographical designs being highly artistic. W. S. Chilcote is the printer, and the work reflects great credit upon him, as being a printer of the highest class.

THE P. C. Darrow Printing Company, of 401 Pontiac building, Chicago, have issued a unique leaflet in imitation of ancient typography. In a card accompanying it, they state that they "owe apologies to Aubrey Beardsley, Will Bradley and others [for their title-page, in black and red], with the reminder that there are others besides them in the *fin de siecle* business." The leaflet and card are both clever productions.

FROM Bloomingdale & Co., of Philadelphia, Pennsylvania, comes "Another Little Book of Street Car Cards," if possible more dainty, attractive and humorous than the preceding one. In the advertising journals we occasionally see street-car advertising condemned as a bad medium for publicity. However that may be, we are assured that if advertisers use it at all, their surest road to success is *via* Bloomingdale & Co. They do the worrying — the advertiser pays the bill.

THE S. A. Bristol Company, Cheyenne, Wyoming, have favored us with a large package of general work, with a request for a specific criticism of many of the specimens. Our space is too limited to comply with this request, as we receive so great a number of packages each month, that some have necessarily to be passed without notice. Your work generally is in good taste, composition and presswork fair, and colors harmonious. It compares favorably with much work received from many larger and more pretentious localities.

A VALUABLE souvenir is the programme of the fourth annual concert and ball of Concordia Typographical Union, No. 297, which was held on February 22. The office of Ira C. Evans, Concordia, New Hampshire, is responsible for its production, and George H. Woods, who did all the work upon it, is deserving of the highest praise. From beginning to end of its twenty-eight pages and cover it is a delight to the printorial eye, both in typography and presswork, and is worthy of preservation as a sample of nineteenth century artistic printing.

THE American Typefounders' Company has been active of late in producing novelties. It sends us handsomely printed specimen circulars showing Jenson Old-style and Cushing, Elzevir and Florentine Borders, and Collins Bands and Florets, appropriately and handsomely printed in colors. Copies may be obtained at any of the eighteen branches of this company.

MONTHLY CALENDAR BLOTTERS.—A large number of these have reached our table during the past month, showing that this form of advertising by progressive printers is considered profitable. Among the most artistic and attractive we may mention those issued by the following: John T. Palmer, Race street, Philadelphia, Pa.; The Thurston Print, Exchange street, Portland, Me.; Adam Deist, West Dauphin street, Philadelphia, Pa.; M. J. Cantwell, Madison, Wis., embellished with fine half-tone, printed in three colors; Adams Bros., Kansas avenue, Topeka, Kan.; A. Whipple, North Third street, St. Louis, Mo.; Quick Print Company, Post street, Spokane, Wash.; Deck & Meyner, Frankfort street, New York, N. Y.; Bullard Printing House, Twelfth street, Wheeling, W. Va., a really artistic production; W. T. Ridgley, Great Falls, Mont. "The Blotter," Vol. I, Nos. 1, 2 and 3, from Walter Mayer, Madison, Wis., is very neatly printed, and ought to have a large circulation.

CHICAGO NOTES.

THE American Typefounders' Company, 139-141 Monroe street (Marder, Luse & Co. Foundry), is selling agent in Chicago for the M. Gally Improved Universal printing, embossing and paper-box cutting and creasing presses.

MR. CURRIER, whose advertisements for the Kirk's soap people enlivened the pages of the daily papers during the period of the World's Fair, has taken up the advertising of Willoughby, Hill & Co., clothiers, and is already attracting much attention.

THE cover of the menu of the fourth annual banquet of the Chicago Trade Press Association, used at its last meeting, consisted of half-tone plates showing the covers or headings of all the different magazines included in this association, and made an attractive and interesting souvenir of the occasion.

THE Marder, Luse & Co. Foundry, 139-141 Monroe street, is now doing business under the common style — American Typefounders' Company. This time-honored foundry is now selling one of the most comprehensive and desirable stocks of type ever collected in Chicago. Mr. John W. Marder is manager, and there have been no changes in the staff.

IN our March issue, in commenting on Messrs. Rubel Bros. unique advertising blotter, we ascribed to Mr. L. Wessel, Jr., the origination of this "periodical" style of blotter. In this we erred, Mr. Walter Mayer, of Madison, Wisconsin, forwards to us evidence that the periodical style of blotter was issued by him on or about the middle of December last. Nevertheless Mr. Wessel is not a plagiarist. Both good people.

MR. H. BRONSON, during the month, has removed from 371 Dearborn street to 233 Randolph street, where he has secured very desirable premises, situated on the ground floor. He will keep on hand, as customary, a full line of new Old Style Gordon presses, with a variety of other machinery, printing materials, etc. Mr. Bronson is favored with good shipping facilities, excellent light, and is within convenient distance of a number of the leading transit lines.

THE Empire Paper Company, 177 Monroe street, telephone Main 4702, is a new candidate for the patronage of paper purchasers. The moving spirit in the concern is Mr. Joseph Joyce, a native Chicagoan, and well known in the paper trade. Mr. Joyce has been connected successively with the Cleveland Paper Company, George H. Taylor & Co., the Butler Paper Company, and the Whiting Paper Company. He is businesslike and energetic, and will doubtless reap a fair share of profitable orders.

THE editor of THE INLAND PRINTER begs to acknowledge the valuable assistance of the proofreading department in

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aiding him to mix up the announcement regarding Mr. Charles W. Cox, which appeared in these notes last month. Mr. Cox, we desired to announce, is manager of the card department of the Moser-Burgess Paper Company, 237-239 Monroe street. It was the editor's enthusiasm that implied that the company's premises embraced a whole block. It was the proofreading department which clipped the firm name in two.

MR. C. S. BURCH, who has long been connected with the Thorne Typesetting Machine Company in Chicago, was recently appointed as general manager of the company, with headquarters in New York city. This move was made imperative by the increasing demand for this popular machine. Mr. Burch's thorough business experience, coupled with his genial disposition, makes this a very wise selection on the part of the company, and although his many social and business friends will regret his absence from Chicago, none can but congratulate him upon this just recognition of his energy and sagacity. Mr. F. H. Hall, who has been associated with Mr. Burch, will continue in the responsible position of western manager in Chicago.

FURTHER particulars regarding Mr. P. D. Armour's private printing establishment mentioned in last month's issue are that Mr. Frank B. Gifford has been appointed manager and Mr. R. M. Hynes superintendent. Both gentlemen are of well-known ability as printers and of keen business capacity. The new building will be 30 by 125 feet, and will be three stories high. The first floor will be used for varnishing and die cutting; the second will be occupied by the composing room, pressroom and the art department, and the third floor, being on a level with the general business offices of the company, will be devoted to the bindery and business offices. The building will have light from all sides. The extent of the business to be done is exceedingly large. The first order to be gotten out will be 12,000,000 labels for corned beef. In the busy season, which lasts from July until November, 125,000 labels of one kind will be required daily. There are five hundred varieties of labels. The average expenditure for office stationery will be $100,000 yearly. There are one hundred and fifty branch houses, and the stationery, blank books and office blanks, of which latter there are three thousand styles, will be furnished for all the branches by the new printing department.

FOR the second time within three months the Challenge Manufacturing Company, makers of printing presses and supplies, have been burned out of business. Early in the evening of March 10 fire swept away the old Bouton foundry plant at Twenty-ninth street and Union avenue, in which the concern had taken temporary quarters. The entire plant of the company was destroyed by fire at Leo and Archer avenue, December 8, 1894. Having a stock of pressing orders ahead, the Challenge Company rented the Bouton machine shop as temporary quarters while the destroyed plant was being rebuilt. Everything is now in readiness at the new factory and it was planned to begin moving on the 11th. Within two hours after the fire was discovered there was nothing left to carry away. The loss, which is distributed among three interests, reaches about $60,000. Howard E. Perry, 3140 Calumet avenue, owns the premises. He lost $10,000 on the building and $25,000 on machinery. The Challenge Company lost $15,000 on machinery and outfit, part of the stock being new printing presses ready to ship and new machinery to erect in the home plant. Insurance about $10,000. The fire started in the pattern-loft, which was stored full of highly inflammable wooden patterns belonging to Mr. Perry.

THE first colored printers' union in the world was formed at 2931 State street on March 14. Colored printers and journalists from all parts of the country were present, in response to a call from their Chicago brethren, and returned to their homes to organize subordinate branches to what will be henceforth known as the National Afro-American Typographical association. Fred W. Dabney, of Chicago, called the meeting to order and introduced J. H. Tucker, associate editor of the Chicago *Free Speech* and originator of the movement, who stated the object of the meeting in the following words:

Fellow Printers and Journalists: We have a duty and a mission to perform for the colored race. The press must be made as powerful a lever for the elevation of our people as the pulpit. We need daily papers and literary magazines for colored people, which will employ our educated young men and women and furnish suitable reading for our wives and mothers. We can only get this by organization. Organization will make our newspapers more than a byword and colored printers and journalists more independent. Colored printers and journalists are not, as a rule, employed on the great metropolitan dailies, and the reason probably is that we have not shown them our ability and numerical strength by organization. But we can employ ourselves. We ought to have a colored daily in every large city in the country, especially here in Chicago, and I think that ere long we will. Already there is a colored daily in New Orleans, and it is, I understand, more than paying its expenses. Besides, we need an organization to care for sick and worn-out colored printers.

All printers, bookbinders, stereotypers, reporters, apprentices and members of allied trades are entitled to become members of the association. Fifty cents is the initiation fee and the monthly dues are fixed at half that sum. Women printers, however, will have the mysteries of the association revealed to them for just half what it costs the men, and only 10 cents is required of them for monthly dues. Local branches of the organization will meet every Monday night, and a national convention will be held yearly. Secretary B. W. Fitts, in his report, said that as there are in the neighborhood of 2,000 colored periodicals published in the United States, the membership of the Afro-American Typographical Association would, doubtless, reach 50,000 within the ensuing year.

NEWSPAPER GOSSIP.

THE New York State Press Association will hold its annual summer outing on the shores of Lake George, that state, June 24–28.

THE *Press-Transcript*, of Lexington, Kentucky, is now running a seven-day paper, and is getting out one of the best dailies ever seen in the Blue Grass region.

THE "Tribunal Correctionel de Reims" has decided that it is an infringement of a copyright to make a manuscript copy of a portion of a play. The infringement consisted of making written copies of portions of operas and producing them in a theater without permission.

MESSRS. FITZGERALD & KEYES, publishers of the labor paper, *Every Saturday*, at Albany, New York, have discontinued its publication and launched a daily 1-cent paper, the *Evening News*, at that place. The new paper is independent, and makes a specialty of labor news.

THERE is a probability of the Lexington (Ky.) *Observer*, which for the past fifteen years has been conducted as a weekly, being changed into an afternoon daily. It is said that Col. John O. Hodgers, its editor and owner, will take in as a partner Mr. Louis Pilches, formerly of the Nicholasville *Democrat*.

L'Almanach Hachette for 1895 gives, on pages 245 to 250, the portraits of the different sovereigns of Europe, and all the copies mailed to Turkey have been seized by the customs officers, as the law in that country forbids the publication of the portrait of the Sultan, and only those copies can be sold from which the portrait of Abdul-Hamid have been removed.

THE office and buildings of the Cleveland *World* and the plant of the A. N. Kellogg Newspaper Company, at Cleveland, Ohio, were destroyed by fire on the evening of March 17. The loss is estimated at $165,000. All the daily newspapers tendered help to the *World*, which got out a paper

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Monday morning from a room where the management had stored their type when they put in machines. This is the second time the Kellogg Company have burned out in Cleveland. Cleveland Typographical Union, No. 53, lost its records in the fire.

SAMUEL J. ROBERTS, editor and largest stockholder in the Leader Company at Lexington Kentucky, has changed his mind in regard to putting in machines, and has bought a new dress of bourgeois, which will put a quietus on typesetting machines for Lexington for a year at least, as the *Leader's* action is calculated to prove a leader for the other journals.

THE successful printing of half-tones in newspapers is only a matter of recent perfection. From the Electro Light Engraving Company, 409-415 Pearl street, New York, we have received a number of specimen proofs of their coarse-line half-tones for newspaper printing, printed on 40-pound, 26 by 40, 3½-cent paper, and with 15-cent ink. The work is certainly surprisingly good, and should go far toward popularizing this style of engraving for newspaper work.

THE Tribunal of Commerce, Paris, has just had under consideration an interesting case touching the proprietorship of a periodical title. The question submitted to the judges by M. La Fare, editor of *Tout-Paris*, an annual which has appeared regularly for the past ten years, was, Could a little weekly sheet appear under the title of *Tout-Paris Journal?* After considering the case, the tribunal ordered the proprietor of the *Tout-Paris Journal* to remove the first two words from its heading under penalty of fifty francs for each issue in contravention of the decision.

PARIS and London have been able to talk together for some time. It is now possible for a man sitting in London to write and sign a check in Paris. Tests were made a few days ago with Professor Gray's telautograph over the long-distance telephone wire between London and Paris. Seated in an office in Paris three engineers of the French government sent messages through to London, and for an hour and a half quite a correspondence was carried on. The distance over which the writing was carried was 312½ miles, and the transmission was perfect. It was found that eighteen words could be sent in thirty-six seconds. The writing was perfectly legible but somewhat ragged when a high speed was reached. An official report of the test is to be made to the French government.

HON. JETER C. PRITCHARD, of Madison county, North Carolina, representing the state of North Carolina in the Senate, is one of the youngest men ever honored in this way. Sedator Pritchard is a printer and a newspaper man. The *High Point Enterprise* paid a glowing tribute to Senator Pritchard at the time of his election, and at a special meeting of Raleigh Typographical Union the following resolutions were passed:

Resolved, By Raleigh Typographical Union, No. 54, that in the election of the Hon. Jeter C. Pritchard to represent the state of North Carolina in the Senate of the United States, we recognize an honor conferred upon our craft, and upon organized labor; and, further,

Resolved, That, irrespective of political affiliation, we do heartily indorse the choice made by the General Assembly of North Carolina in the person of our colaborer to the honorable position to which he has been called, feeling that we, as a craft, have a representative in the United States Senate, and that the interests of all classes in the state may be safely intrusted to his watchful care at the seat of the national government.

THE Assistant Attorney General for the Postoffice Department has made an important ruling in regard to what are known as "newspaper laws." These so-called laws provide that subscribers to newspapers are liable for the price thereof unless they give express notice to discontinue, or when they give notices to discontinue without paying arrearages or refusal to take papers from the office, and that the publisher of a newspaper can have anyone arrested for fraud who takes a paper and refuses to pay for it, and it is a dangerous trick to allow a subscription to run on for six months or a year and a half and then tell the postmaster to mark it "refused," or send the editor a notice to discontinue the paper. The department has time and again informed parties making inquiries and the public generally, that there are no such laws. The ruling now made, however, goes beyond this. It was to the effect that a publisher who makes a demand for payment of the subscription price of his paper through the mails, accompanied by a threat of enforcing such pretended laws in case the demand is not complied with, may be prosecuted for attempting to obtain money under false pretenses, provided he knows that such so-called laws have no existence as laws or decisions of the courts.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

"THE SPACE PROBLEM" is the title of an illustrated booklet by Mr. Herbert L. Baker, whose writings are familiar to readers of this journal. Mr. Baker explains in his characteristic style some of the advantages of self-spacing type, and the brochure should be efficient for the purpose for which it is designed.

ELEMENTARY COLOR, BY MILTON BRADLEY.—This is a convenient text-book of 128 pages, containing the latest and most advanced theories on color. To printers and those engaged in the arts, the work should be exceptionally valuable. Space does not permit of so extensive a review as the subject requires, but we may find occasion to refer to it in another issue.

WARREN F. KELLOGG, publisher of the *New England Magazine*, forwards some fine specimens of advertising, produced for his publication. They are beautifully and daintily executed. The motto of the leaflet, entitled, "Success is as hard to woo as a pretty girl," should not prove true in Mr. Kellogg's case, with such well planned business literature to commend him to the coy advertiser.

HARE & COMPANY, LTD., engravers and designers, 31 Essex street, Strand, W. C., London, England, have forwarded to us one of their pretty booklets, "All the World at the Fair," which was noticed so favorably during the Columbian Exposition. The book represents by colored pictures thirty-seven nationalities in gala costume, and as customary with Messrs. Hare's productions, is beautifully done.

SPEAKING of the spread of contagious diseases by means of books, *L'Imprimerie* states that a microscopic examination of new books disclosed very few bacteria; but that the books of a hospital library were found to be full of microbes after having been handled by the patients, as many as sixty-three varieties having been counted in a square centimetre. The majority of the bacteria were of an innocent character, but the representatives of tuberculosis, scarlatina and diphtheria were frequently encountered, hence it must be dangerous to moisten the fingers with the lips in turning the leaves of an old book.

THE "American Newspaper Annual," for 1895, published by N. W. Ayer & Son, newspaper advertising agents, Times Building, Philadelphia, Pennsylvania, has been received. The value of this compilation cannot be overestimated, to those directly or indirectly interested in newspaper or periodical advertising. A closely printed book of 1,483 pages, the extent of the information contained within its covers is satisfactorily revealed every time it is consulted.

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In the words of the publishers, we believe that "but few realize what an outlay of time and effort and cash this work calls for" on the part of the firm issuing it.

WE have received from Lord & Thomas, the well-known Chicago advertising agents, a copy of their Pocket Newspaper Directory for '95. It is a handsome morocco-bound book that will fit in, but not fill one's pocket or the pigeonhole of his desk — full of terse and authentic information. This book is as attractive in its advertising pages as it is accurate in its ratings, and is an indisputable evidence that Lord & Thomas "know their business."

THE admirable article on the "Measurement of Color," published on page 460, in the February number of THE INLAND PRINTER, has received a great deal of attention from a number of sources in America and elsewhere. The article was brought to our attention through the *Photogram*, of London, the admirable little monthly which has been so successful in the line of photo-engraving and photographic work generally. Through an oversight proper acknowledgment was not made to the *Photogram* at the time of publication. We have pleasure in acknowledging the source of our information.

"CHIMMIE FADDEN," MAJOR MAX, and other stories, by Edward W. Townsend. New York: Lovell, Coryell & Co. Cloth, $1; paper, 50 cents.

The collection of stories included in this work first appeared in newspaper form, and the favor with which they were received by the public has warranted their presentation in their present handsome form. The first glance at the twisted English of the ideal New York street arab inspires a distaste for Mr. Townsend's study. Patience will be rewarded, however, for the author has evidently a deep knowledge of the character which he describes. He has embellished and toned up the picture, but the full strength and flavor of the original is there. The short stories included in the book are distinguished by an adroit and significant reserve. The illustrations - zinc etchings from pen drawings — are excellent.

AMONG the advertisements in the "Want Advertisements" column this month, Mr. Chapman calls attention to a valuable time-saving compilation entitled, "Chapman's Instantaneous Method for Ascertaining the Relative Thickness of Different Sizes and Weights of Paper." The book is one of those conveniences which a man will use until it is worn out, and then immediately secure another, if possible. Mr. Chapman is the recipient of a number of testimonials to the merit of the leaflet, among them being the following:

Office of
RAYNOR & TAYLOR,
Printers and Binders,
96 to 110 Bates street.

DETROIT, Mich., March 9, 1895.

Mr. A. Chapman:

DEAR SIR,—We have given your little book entitled "Chapman's Instantaneous Method for Ascertaining the Relative Thickness of Different Sizes and Weights of Paper," a careful examination, and think it will prove a great time saver to the busy printer or stockman, besides saving possible mistakes in figuring.

The tables are very concise, and we had no difficulty in understanding them at once.

Foreseeing a large sale for this valuable little book, we are Yours truly,

RAYNOR & TAYLOR.

THE ladies of the library committee of the Cotton States and International Exposition, which opens in Atlanta next September, are endeavoring to secure a representative collection of books written by women, to be exhibited in the library of the Woman's building. In order to make their list as complete as possible, they solicit the coöperation of publishers and authors of the West. They want books written by women who are either by birth, adoption or the character of their work identified with this section; photographs, autographs, and any relics or mementos of a literary nature that may be obtainable; exhibits illustrative of printing or publishing enterprises carried on by women; examples of illustrative work in black and white, either for books, magazines or newspapers, which is exclusively the work of women.

THE American Authors' Guild has been incorporated in New York state. The particular business or object of the club shall be, first, to promote a professional spirit among authors; second, to foster a friendlier feeling and greater confidence between authors and publishers by devising some practical means of securing accurate returns of sales by the publisher; third, to advise authors as to the value of literary property and the different methods of publishing, and to see that their contracts are so drawn as to secure them their rights; fourth, to settle disputes between authors and publishers by arbitration or by an appeal to the courts; fifth, to maintain, define and defend literary property, and advance the interests of American authors and literature; and, sixth, for library, literary, benevolent and social purposes. The trustees for the first year are: James Grant Wilson, Julia Ward Howe, Moses Coit Tyler, Albert Matthews, Craven Langstroth Betts, Titus Munson Coan, Thomas W. Higginson, Richard H. Stoddard, Louise Chandler Moulton, Ellen Hardin Walworth, Olive Thorne Miller, Elizabeth Allen, Cynthia Cleveland, Newland Maynard and Edwin H. Shannon. The principal office of the club shall be in New York city.

TRADE NOTES.

MR. W. F. VANDEN HOUTEN, of the well-known New York printing house of Vanden Houten & Co., has been elected secretary and treasurer of the North America and Brazil Mail Steamship Company.

THE American Typefounders' Company has consolidated its two Cincinnati branches at 7 Longworth street. Hereafter the Cincinnati branch will do business under the name, American Typefounders' Company.

FROM C. B. Cottrell & Sons Company, New York, we have received a special catalogue of their two-revolution presses. The work was executed by the Alley-Allen Press, and is an excellent piece of printing.

A NEW ink has just been put on the market by the Jaenecke-Ullman Company, called barometric ink. Work printed in this new color changes from light pink to a decided blue, according to the conditions of the atmosphere. It is a decided novelty.

ALL branches of the American Typefounders' Company have dropped the use of local names, and will do business in future under the name, American Typefounders' Company. There are eighteen selling branches, the addresses of which are given on page 22.

HENCKEN & ROOSEN, manufacturers of printing and lithographic inks, 66 and 68 John street, Brooklyn, New York, have issued a fine, lithographed pictorial calendar, executed with their inks. The artistic excellence of the work should bring gratifying demands to the firm for their admirable specialties.

A CORRESPONDENT writing from the Pacific Coast says: "While I know it is out of your line of business, could you not through kindness suggest a good name that is unique and expressive for a new up-to-date printing office - job printing exclusively?" We trust our readers will lend their assistance to our correspondent.

THE new pony press manufactured by the Campbell Printing Press and Manufacturing Company, New York, called the "Century," is now ready for delivery, and orders

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are being filled as rapidly as possible. The machine is said to be a success in every way, and the number of advance orders received for it would certainly indicate this.

"EMBOSSED 'Silktone' Art Menus" is the title on the front cover of a number of menu cards forwarded to us by Mr. Milton H. Smith, publisher of society address cards, 95-97 Andrew street, Rochester, New York. The examples are executed in a new color preparation to which Mr. Smith has given the name of "Silktone," and for which he has applied for a patent. The designs are new and the work is beautifully done.

FROM The Ault & Wiborg Company, makers of fine printing inks, Cincinnati, Ohio, we have received a catalogue which has just been issued by them. The claim of the company that their goods sell on their merits, and that they are of the highest quality, is evidenced in the examples before us. The depth and brilliancy of tone and the great variety of examples should make this catalogue more than ordinarily valuable to modern art printers.

IN the eastern states the Thorne Typesetting Machine Company has recently delivered machines to the following firms: Street & Smith, publishers, Rose street, New York (who use 4); Thomas K. Ferguson, 61 Frankfort street, New York; Portland (Me.) *Daily Argus* (who use 3); Pawtucket (R. I.) *Times* (who use 3); Portland (Me.) *Daily Press* (2); Brockton (Mass.) *Daily Times* (3); Rochester (N. Y.) *Abend Post und Beobachter* (2); *Kennebec Journal*, Augusta, Maine; Vickery & Hill, Augusta, Maine. The Thorne factory reports booming business.

F. L. MONTAGUE & COMPANY, sole agents for the Dexter folding machines, have recently taken orders from the *Youth's Companion*, of Boston, and from Houghton, Mifflin & Co., for several large machines. Their new rapid 4-16 or quadruple machine is meeting with great favor, and one of the first will shortly be set up in Donohue & Henneberry's, of Chicago. Orders for these machines have been taken from Ginn & Co., of Boston; Trow Directory Printing and Book Binding Company, of New York; Braunworth, Munn & Barber, of New York; the Werner Company, and several others.

FROM Sir Frederick Abel, Secretary and Director of the Imperial Institute of the United Kingdom, the Colonies and India, London, England, we have to acknowledge the general prospectus of a special exhibition of photography in its application to the arts, sciences and industries throughout the British Empire. Application for space in this exhibition should be made at once, as the exhibits must be installed and arranged in their cases not later than Thursday, May 2, 1895. All communications should be addressed to the Secretary of the Photographic Exhibition, Imperial Institute, London, S. W.

THE specimens of magazine and book illustrations, engraved on copper by the enameled half-tone process, entitled "Artistic Illustrations," recently issued by the New York Engraving and Printing Company, is an exceedingly artistic piece of work. One beauty of the production is that the plates are taken from the regular run of work and not made especially as samples for this particular pamphlet. They include work done for all of the leading magazines and large publishing houses of New York and other eastern cities. The making of illustrations as handled by this house has become as near perfection as any one could wish.

MM. CH. LORILLEUX & CIE, printing ink manufacturers of Paris, have issued a beautifully embossed calendar, consisting of a delicately colored bunch of chrysanthemums, with an arabesque border and panels printed in gold, on a deep gray ground. The subdued tones of the flowers are remarkably well chosen, and harmonize beautifully with the bronze border and dark background, while the embossing is also artistically executed. While the general appearance is not so striking as the usual run of brightly colored American productions, the æsthetic appearance of the calendar more than compensates for this. Each leaf of the calendar proper contains an advertisement of some technical publication, useful in a printing office.

MR. L. WESSEL, JR., the writer of the chatty little monthly calendar blotters issued by Rubel Brothers, of Chicago, is something of a humorist, as the following excerpt from his "Salutatory" will prove:

> The policy of this new aspirant for journalistic honors will be easily defined. It will observe neutrality in all things save one—the love for ink, in which particular it will generally be found "in the swim" and of "absorbing" interest. *The Blotter* appreciates congenial society, and will always prove a good fellow if not too roughly rubbed up against.
>
> We hope to take up this ink question and treat—(sit down! sit down!)—and treat it just as you would treat any subject involving a bottle—of ink, paying due attention to all its multifarious shades and colors, and if we are successful in this we have no doubt *The Blotter* will be red. (How does your ink-stand this?) We are not sumptuous in our demands upon your hospitality, and if you cannot find a place for us in the sweet recesses of your private office, just locate us anywhere about the pen—(Does your pen-holder type-writes?)—or if you have no pen, of course the pencil do. Whatever rule you lay down we shall be ink-lined to follow. Where's the office boy?—can't eraser round our way once in a while?

IN the Superior Court, before Judge Beekman, a verdict was returned on March 14, for the defendant, in an action by Nathan D. Thompson against Albina Goodspeed, to recover $1,122.16, the cost of a campaign book containing the lives of the late James G. Blaine and John A. Logan, issued during the presidential campaign. The defense was that the work was defective and erroneous in many respects. Among other peculiarities of the work one plate represented Blaine as a ragged boy kneeling by the bedside of his dying mother. Blaine was forty-one years old when his mother died. A poem on Logan, occupying eight pages of the work, and a chapter containing Garfield's letter of acceptance, were alleged by the defendant not to be pertinent to the character of the work as advertised. The grammatical construction of many of the sentences and a number of misspelled words were also complained of by the defendant.

EXHIBITORS who secured awards at the World's Fair have at last been placed in a position where they will be enabled to reap some practical advantage from the distinction. Under the existing law, supplemented by red-tape regulations in the departments, newspapers have been debarred from securing electrotypes of medals to be used for advertising purposes, and have been debarred from printing them. A measure to correct this evil was drawn up and slipped into the sundry civil bill just before it passed the Senate. It directs the Treasury Department to furnish to exhibitors and to newspapers as many electrotypes of medals as are desired, the cost, of course, being paid by the applicant. The amendment will undoubtedly be accepted by the House and become a law. Its effect will be to allow every exhibitor who received a medal to advertise that fact in the best manner possible, which is, of course, by printing a facsimile of the medal and award. This will be good news for the thousands of firms awarded medals who thus far have been inclined to believe that the distinction was not worth having.

THE BOOK OF SPECIMENS FOR 1895, issued by the A. D. Farmer & Son Typefounding Company, is remarkable for the large number of beautiful and useful faces set forth therein. With the return of taste to the plainer styles of display a greater fastidiousness will be shown in the accuracy of fitting and cleanness of cut of all styles of type. In these qualities the specimens shown in the book before us display admirable perfection. The Chicago branch of this foundry, managed by Mr. Weatherly, is now 111-115 Quincy street, the recent enlargement of the

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premises being a gratifying evidence of the growing appreciation of the type of this foundry's manufacture. Included in the catalogue are a large variety of borders, ornaments, cuts and other et ceteras for the printing office. A recent testimonial to Mr. Weatherly's energy and business alertness appeared in the *Wisconsin State Journal*, of Madison, Wisconsin, under date of March 15, thus: "Mr. John Hawks, manager of the State Journal Printing Company, has returned from Chicago, where he placed an order for two and a half tons of the latest and best book type, ordered of S. M. Weatherly, the western agent of A. D. Farmer & Son, typefounders, of New York city. The type will be used for law book and other fine printing, and is one of the most considerable orders for fine type ever placed from Wisconsin."

OF INTEREST TO THE CRAFT.

ALBANY (N. Y.) TYPOGRAPHICAL UNION, No. 4, and the *Sunday Telegram*, of that place, are having a bitter fight, the result of the *Telegram's* non-unionizing its office.

THE American Typefounders' Company has added a new size to its Porson Greek series. As the sale of Greek is limited, printers will not fail to appreciate the real enterprise displayed in producing this best of all Greek faces. The American Typefounders' Company is the only firm which makes Greek in the United States.

THE American Typefounders' Company has just printed a specimen circular showing two series of Hebrew, one of Rabbinic and Russian type. We believe the manufacture of type for these languages is at present exclusively in the hands of the American Typefounders' Company. This circular will be sent on application to any of its eighteen branches.

THE following officers have been elected during the month by Cleveland Typographical Union, No. 53: Charles E. Bowman, president; J. B. Reynolds, vice-president; A. T. Proctor, treasurer; A. W. Thomson, secretary; executive committee, J. J. Smith, S. S. Hester, William Steffens; auditing committee, Messrs. Werschmidt, Hutzleman, Brown; delegates to State Printing Assembly, Messrs. Proctor and Scott; sergeant-at-arms, Thomas J. Maguire.

THE question of the desirability of separate local unions for job and newspaper printers has again been forced into prominence by a recent meeting of dissatisfied job and book compositors in Chicago. The complications liable to follow an arrangement of separation seem to cause a lack of enthusiasm in the movement, particularly in view of the probable numerical equalization of job and newspaper compositors by the increasing use of typesetting machines.

A MAN with a very large heart and one that is located in the right place, is Mr. Henry C. Saffen, of Brooklyn, New York. When he was recently elected to the position of clerk of Kings county, he presented his entire printing plant, valued at over $30,000, and good will of same, in fee simple, to six of his oldest employes in trust for the force of thirty men he employed. Mr. Saffen is a firm believer in profit-sharing and the business is to be conducted on the coöperative plan. Mr. Saffen is a member of Typographical Union, No. 98, and most of his men have been with him a good many years.

FROM Mr. H. J. Wendorff, color pressman of the New York *World*, we have received a number of the colored supplements of that paper. The work is certainly admirably done. Mr. Wendorff is one of those rare geniuses in the pressroom who are able to make a press fulfill its utmost possibilities, and out of the most unpromising materials obtain the most delicate and refined effects. That New York should select a Chicago pressman for so important a position as that which Mr. Wendorff occupies is certainly gratifying to western pressmen, and is an additional testimonial to Mr. Wendorff's well-known ability.

THE large number of personal inquiries which Mr. William J. Kelly has received of late relating to overlay cutting, making-ready, mixing colors, composition, display, etc., have induced him to take up the matter a little more seriously, and he has now commenced giving a few private lessons at his home in Brooklyn and by mail. The scheme is a good one, and, in the hands of so competent a man as Mr. Kelly, should have a marked influence in developing the latent talents of ambitious young printers.

MR. JAMES J. MURPHY, the president of Typographical Union No. 6, New York city, has recently been appointed school trustee for the Sixth Ward, by the New York Board of Education. As this is the first time that a trade-unionist has been appointed to so important a position, the press generally congratulates Mr. Murphy on the credit which he reflects on organized labor by his distinguished personality. On the occasion of Mr. Murphy's appointment a very interesting sketch of his life appeared in the *New York Union Printer and American Craftsman*, which we would gladly reproduce at this time did space permit.

A CORRESPONDENT of the *Allgemeiner Anzeiger*, of Frankfort, gives some interesting details of the printing business in Madagascar. The writer of the article ought to be well posted on the subject, having resided for eighteen years in the island, during ten of which he was editor of the Madagascar *Times*. Printing was introduced into that country in 1827 by the English missionaries, who established an office to do their own work. Some years afterward the government opened an office at Tananarivo, the capital of Madagascar, where there are now eight ofces; and several other cities also have printeries. The most important is that of the British missions, which employs fifty hands, and in addition to printing, does ruling, binding, etc. The manager is the only white man employed, the workmen being all natives, who work for $3 a month, nine hours constituting a day's work. Commercial work is done at these offices at an exceedingly low figure, and the premier exercises a rigid censorship over all publications. The Quakers' Missionary Society has a lithograph press and pays its native lithographers $5 a month, the men being able to live on this salary owing to the excessive cheapness of everything in the island. The Society for the Propagation of the Gospel, which prints religious works exclusively, employs thirty hands. All the offices are kept busy and turn out work at a remarkably cheap rate. At Tamatave are two printing offices which turn out two miserably printed newspapers. On the whole, the island would not seem to offer great attractions to foreigners — particularly those who are printers.



FROM ORIGINAL DRAWING BY JOHN SLOAN.

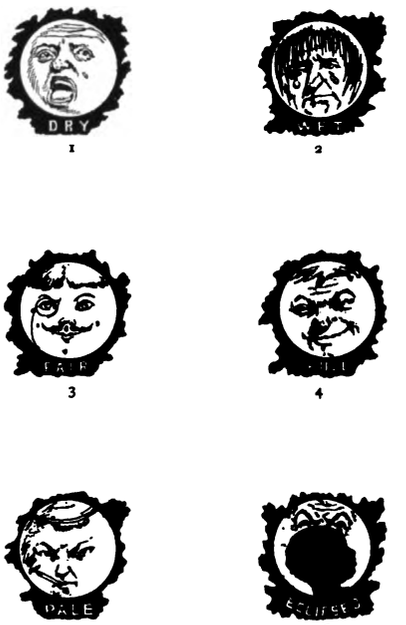
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Easter Chicks.



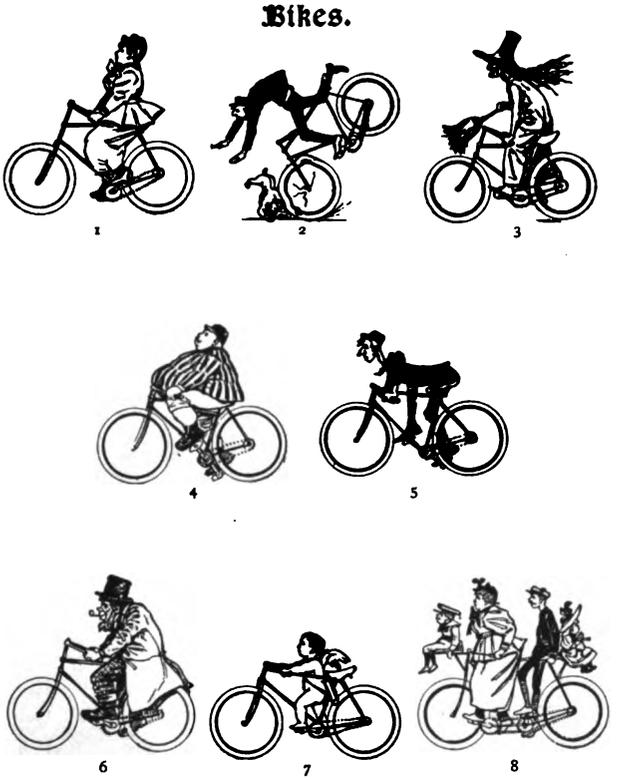
Price per font, containing one character of each, $2.25
Single characters, 25 cents each.

Moonies.



Price per font, containing one character of each, $1.00
Single characters, 25 cents each.

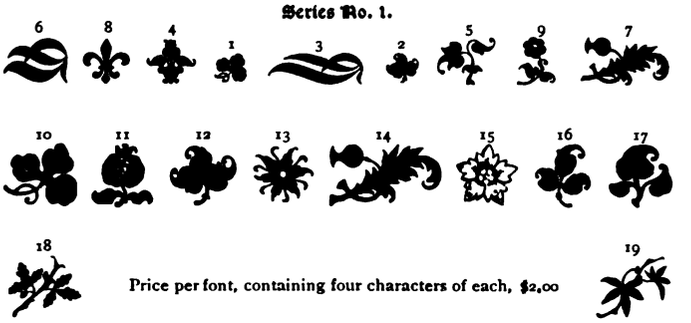
Bikes.



Price per font, containing one character of each, $1.75
Single characters, 25 cents each.

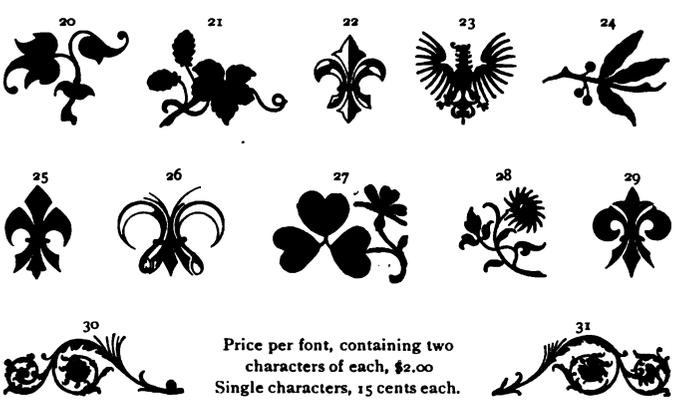
Gem Ornaments.

Series No. 1.



Price per font, containing four characters of each, $2.00

Series No. 2.



Price per font, containing two characters of each, $2.00
Single characters, 15 cents each.

Manufactured by BARNHART BROS. & SPINDLER, Chicago, Ill.

GREAT WESTERN TYPE FOUNDRY, Omaha.
ST. LOUIS PRINTERS' SUPPLY CO., St. Louis.
FOR SALE BY
MINNESOTA TYPE FOUNDRY CO., St. Paul.
GREAT WESTERN TYPE FOUNDRY, Kansas City.

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PHILADELPHIA LINING GOTHIC

American Type Founders' Company

BOSTON, 144-150 Congress St.
NEW YORK, Rose and Duane Sts.
PHILADELPHIA, 606-614 Sansom St.
BALTIMORE, Frederick and Water Sts.
BUFFALO, 83-85 Ellicott St.
PITTSBURGH, 308 Wood St.
CLEVELAND, 239-241 St. Clair St.
CINCINNATI, 7-17 Longworth St.
CHICAGO, 139-141 Monroe St.
MILWAUKEE, 89 Huron St.
ST. LOUIS, Fourth and Elm Sts.
MINNEAPOLIS, 113 First Ave., South
ST. PAUL, 84-86 East Fifth St.
KANSAS CITY, 533-535 Delaware St.
OMAHA, 1118 Howard St.
DENVER, 1616-1622 Blake St.
PORTLAND, Second and Stark Sts.
SAN FRANCISCO, 405-407 Sansome St.

Harmonious TYPOGRAPHY

MMMMMMMMMMM MMMMMMMMMMmmmmmmmmm mmmmmmmmm

MMMMMMMMMMmmmmmmmmmm

NNNNNNNNNNnnnnnnnnnn

HHHHHHHHHH HHHHHHHHHHhhhhhhhhhh hhhhhhhhhh

HHHHHHHHHHhhhhhhhhhh

Mechanical APPLIANCES

American Type Founders' Company



"MOULIN SUR LA SARTHE."

Half-tone engraving by
SUFFOLK ENGRAVING COMPANY,
275 Washington street,
Boston.

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BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

BENJAMIN FRANKLIN would have bought the inks made by The Queen City Printing Ink Company had they been made when he was in business, as he always bought the best in the market.

FROM Woodruff's Engraving and Advertising Novelty House, Ravenna, Ohio, we have received a specimen of the catalogue, "Aids for Printers," which they have been advertising in these pages. The "aids" consist of a varied number of original cuts, designs, head and tailpieces and borders, in which a number of stipple effects are of great originality. Mr. Woodruff claims for his specialties that he has in their production carefully studied the needs of printers and that the merit of adaptability, in addition to artistic quality attaches to them. The book is printed in a variety of tints and colors to show the various effects of the designs. The Sherwood Press, of Ravenna, Ohio, are the printers. Mailed to any address for 10 cents.

A NEW RABBETING AND BEVELING MACHINE.

Elsewhere in our advertising pages in this issue, Messrs. George E. Lloyd & Co., manufacturers of electrotyping and stereotyping machinery, Jackson and Canal streets, Chicago, present an illustration of a rabbeting and beveling machine which they have lately produced, designed especially for rabbeting and beveling copper and zinc etchings. This machine has won much favor from those who require such mechanism, and it is already placed in all of the more important engraving houses in Chicago and elsewhere, and has earned unstinted praise for its efficiency and simplicity of construction.

JOB TICKETS AND OFFICE METHODS.

Messrs. Fleet, McGinley & Co., printers, Exchange place and Commerce street, Baltimore, Maryland, would be pleased to exchange with a number of printers using "The Inland Printer Account Book," the samples of job tickets used in the conduct of their business. This method of interchange is mutually helpful to printers in deciding upon the most suitable method of keeping track of the work of any office, the run of custom in which has a special tendency. The editor of THE INLAND PRINTER will be pleased to receive from employing printers descriptions of their methods in this regard and publish them from time to time.

A REMARKABLE AND GRATIFYING TEST OF THE HUBER PRESS.

The curiosity of many will be aroused by the remarkable illustration of a damaged electrotype reproduced by photo-engraving, shown in an advertising page in this issue, in the space purchased by Messrs. Van Allens & Boughton. The half-tone is the evidence of a most remarkable test to which one of the Huber presses was recently subjected and which it withstood without the least perceptible jar, strain or injury of any kind. While the press was running at full speed, printing from an electrotyped form, a key became detached from the line shaft, and unnoticed by the pressman, dropped upon the smoothly moving form. The press gave no indication of any unusual obstruction, and the first intimation of the accident was displayed in the defective sheets. The damaged plate, which was mounted on a wood block with a warped grain, was not split. The key seemed to have cut its impress out of the electro and forced it down into the tough wood as though the wood were some plastic material of small resistance. Mr. H. W. Thornton, the western representative of Messrs. Van Allens & Boughton, sole agents of the Huber press, secured the electro and with characteristic enterprise had it photographed in a number of ways. None of the photographs, however, give an adequate idea of the depth or appearance of the depression made in the cut, but the best was chosen and is thus presented to the consideration of our readers. Mr. Thornton, in addition to the good favor which always attends the representative of high-grade goods and a well-known house, has a pleasant and engaging personality. At his office, 256 Dearborn street, Chicago, he has the original electro on permanent exhibition, and on this subject he is really eloquent.

THE IMPROVED PERRY QUOIN.

When the Perry quoin was first noticed in these columns its meritorious features made it at once a favorite. Since that time the Perry Quoin Company have developed and perfected it, reducing it in size to occupy the space of any wedge-shaped quoin now on the market and manufacturing it of the best quality of malleable iron. A casehardened nickel-plated steel key has also been adopted which is exceedingly durable. The advertisement of the company showing an illustration of the quoin appears on another page. The Perry Quoin Company is now located at Room 507 Pontiac Building, corner Dearborn and Harrison streets, Chicago.

A RELIABLE MEXICAN AGENCY FOR AMERICAN EXPORTS.

We are pleased to acknowledge an announcement from Eduarde M. Vargas & Co., Yrapuato, Gto., Mexico, publishers of *La Revista Tipografica*, informing us that they are prepared to act as the Mexican agents to American manufacturers of printing presses and supplies. Messrs. Vargas & Company say that American manufacturers can find a new market in Mexico, where printing is making progress and where many foreign manufacturers are importing their goods. Yrapuato is located in the most central mercantile point, with communications everywhere with railway direct between the United States and Mexico City, Tampico (an important seaport on the Mexican Gulf) and Mexico, and the city therefore offers an exceptionally good place for trade. "Frequently printers visit our city," write Messrs. Vargas, "to see our printing office and to buy printing machinery, and we give them valuable information about printing machinery, new tools, etc., unknown until now in other printing offices. Our paper, *La Revista Tipografica*, is forwarded directly to every printer throughout the country, and it is the best medium we have found to bring us into acquaintance with all the printers. By this means, also, foreign manufacturers can be introduced to the Mexican craft, and if they should see fit to put advertisements in our publication, we are convinced that the results would be exceedingly satisfactory to them."

METAL FURNITURE.

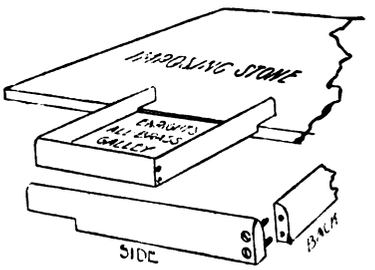
The Metal Base Electrotype Company, of Newark, New Jersey, are manufacturing an improved design of metal furniture which embodies great strength and resistance to pressure, and is materially lighter in weight than other makes on the market. It is practically impossible to crush one part without affecting the entire piece. It is made in sizes from 2 by 4 to 10 by 40 picas, and a font of sixty-seven different sizes only weighs sixteen and one-half pounds. Their advertisement in this issue shows a cut of the furniture, and it will be seen that the top and bottom are concave, thereby giving a greater resistance to pressure than a straight sur-

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face; the concave surfaces are supported at the center by a strip of metal which acts as a keystone; the strips being in turn strengthened by cubes, this being the strongest possible combination, of its class, known to science. It is absolutely accurate in measurement, as each piece is trimmed by machinery designed especially for the work. The furniture is being used extensively throughout the eastern states, and is pronounced a great success.

A NEW TIME-SAVING AND PI-ABOLISHING ALL-BRASS GALLEY.

A new style of all-brass galley has recently been devised by Mr. Daniel R. Enright, a job printer of Stamford, Connecticut. This galley's points of merit are almost instantly evident to the discriminating printer — and the expression, "Just the galley I have been wanting," is frequently heard from printers when shown the galley, or drawings of it. Whoever has watched a number of printers correcting or changing standing pages, taking them from slides, boards, stones, etc., calling on each other for assistance in pushing the pages on the galleys, cannot fail to have noticed the inadequacy of the ordinary galley for this style of work, and the frequent loss by "pi" occasioned by too-venturesome printers using it — frequently a serious loss when presses are waiting. The drawing of Mr. Enright's galley shown herewith sufficiently explains its merits. The extension of the side pieces are the main advantages. The galley is all brass, and very substantially made. It has all the advantages and none of the disadvantages of any galley on the market, and can be made as cheaply as any of them. Mr. Enright not having the time or capital to introduce this galley as its merits require, has decided to sell his patent-right in it outright, or in part, or make terms which will be mutually satisfactory. The investment is a safe one. Address all letters to Daniel R. Enright, Hanrahan avenue, Stamford, Connecticut.



A NEW TYPE METAL.

A considerable stir has been caused in typefounding circles in Chicago during the month by rumors of a new type metal about to be placed on the market, and a few specimen letters cast from it have been passed from hand to hand, and have caused much astonished comment by their exceeding hardness, light weight and excellent finish. A curious stereotyper forwarded a specimen letter to A. L. Barr, who conducts the department on stereotyping and electrotyping in this journal, and he gives the metal indorsement, as will be noted in his Notes and Queries in this issue.

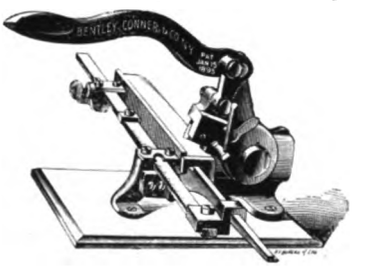
THE INLAND PRINTER has not yet been authorized to give the names of those connected with the development of this new metal. Suffice it to say they are practical typefounders of long experience, expert mechanics, and well versed in metallurgy. The qualities of this metal are best understood by those most interested when briefly summarized. In the first place type made from it is practically indestructible. In it there is no variation as to height, width or body — it is always the same. For stereotyping the metal will become indispensable — as heat connected with this work has no effect upon it. It dispenses necessarily with the copper-facing of type, as the lines cannot be broken by any ordinary usage. No electrotype matrices are used in making type from this metal. All fonts are cut on steel and by the best artists in the business, and all work is carried out on the point system, the punches being cut to conform to the body of the type, so that some characters will not appear to vary in thickness, as appears at present in many of the products of our foundries. Leaders, braces, dashes, etc., will line perfectly, and can be justified on the point system without the use of cardboard or paper, from the smallest to the largest size, and will be sure to lock correctly, because there is no chance of the type gaining in any way whatever. The type is all cast with one class of metal, and special characters are cut, cast and delivered in a few hours' notice.

This typemetal is lighter than ordinary typemetal in a ratio of about 28 to 40. Its melting point is about 1,000° Fahrenheit. A 24-point letter placed in a vise and struck repeatedly and heavily sidewise with a sledge bent slowly and reluctantly — but showed no sign of fracture. Another letter faced up in the vise and polished briskly with a rasp displayed insignificant attrition considering the test. A fine new 72-point script capital made from ordinary metal was then placed on its side under a powerful lever and a 24-point letter placed on it face down. The lever was then brought down, driving the new typemetal through and smashing and crumbling the old as though it had been a piece of dried putty. The crushing letter was not scratched.

A piece of babbitt metal was then shown into which a letter made from this extraordinary typemetal had been swaged. The letter appeared less damaged than an iron spike would have appeared in a similar test. It had also split the babbitt metal in two. The letters were then driven into tough wood knots, crushed into solid compressed papier-maché and subjected to almost every test which ingenuity could devise, all serving to establish firmly a belief in the extraordinary and valuable qualities of this remarkable metal. Finally to arrive at the definite resistance of the metal a 24-point letter was placed on a registered toggle press and a pressure of five tons was brought to bear on it but the type was not even slightly defaced.

EAGLE LEAD AND RULE CUTTER.

Bentley, Conner & Co., 18-20 Chambers street, New York, have patented and placed on the market a lead and rule cutter which contains features that every printer will recognize have been lacking in machines now in use, and the wonder is that they were not thought of and applied before. The plunger has been done away with by using long bearings, thereby giving more room around the knife. One knife is used for both leads and rule, a straight or slant cut being easily obtained by a small lever in the head of the machine. The gauge, graded from one to forty-eight picas, is placed in front of and separate from the bed, and gives the size in front of the knife instead of in the rear, as in the old cutters, thereby giving a continuous feed, the cut material falling clear of the next piece. While the front gauge is to forty-eight picas, the table or bed gauge is ninety-six picas, giving a range not reached by any other machine. The gauge, while movable, can be fastened, not only with a thumb-screw, but also with a lever which gives an absolute lock, so that the operator, unless careless, can cut any number of pieces of lead or rule to a perfect pica point, without varying a hair. Great care has been taken in the construction to have all wearing points made of steel and carefully hardened. Printers will readily see the advantages of the machine, and we bespeak for it a large sale.



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AN OPEN LETTER TO THE INLAND PRINTER COMPANY.

253 BROADWAY,
NEW YORK CITY, March 24, 1895.

GENTLEMEN,—Your article in the March issue, entitled "Brains Versus Bluff—Inventor Versus Imitator," contains statements which are not true and which, moreover, are calculated to deceive the fraternity which you claim to impartially serve. Notwithstanding I take it for granted that the space was paid for and even that you did not prepare the article in question; still, as it was not signed, and as it aims to appear as of *editorial* utterance, which you do not disclaim, I therefore hold that this puts the responsibility thereof upon you. I hasten to say, however, that I do not suppose you intended to issue a falsehood while I firmly believe you will properly apologize upon learning the facts, as follows:

First, that "the Universal printing press is the *invention* of Mr. Merritt Gally." This is a deliberate falsehood, and if the statement had been signed by the person named I should more tersely characterize the claim. It is true that a few hundred Universal presses were first built at Rochester, New York, under the supervision of the PATENTEE, that is the (then) Rev. Merritt Gally, which resulted in the financial ruin of the manufacturers, Mr. L. C. McNeal and the late Henry C. Hamilton. But the Universal press was originally a mechanical failure, fatally defective in principle, until partially corrected by the inventions and designs, *not* of the ex-reverend gentleman just named, but by the late C. A. Davis, of the Colt's Arms Company, and by myself. If you question this assertion I stand ready to supply you with copies of the affidavits, to this point, sworn to by the said Davis and by McNeal, together with those of Mr. Harbison, then treasurer, and of General Franklin, then vice-president, of the Colt's Company, submitted in the cause in equity, Gally against the Colt's Company and myself, decided against the plantiff, March, 1887, by Judge Shipman, of the United States court.

Now, had these controlling inventions been patented in the United States the monopoly of the Universal would yet have been in force; but they were not patented here, and why? Simply because the Colt's Company, the owners, neglected it, and also because Mr. Gally had no legal nor moral right to a patent; and he in fact did not patent these improvements (mark) *in the United States;* as here an oath is required, a kind of falsehood which constitutes perjury. But as matter of record he did apply for and he did obtain patents for inventions of Davis and myself in Great Britain and in Germany, where an oath is not required, and he did go so far as to *sign the papers* (now in my possession) for an American application.

Second. "It's," the Universal's, "chief competitor for public favor *was an imitation.*" This, by the context, undoubtedly refers to the "Colt's Armory" press, designed by me. This statement, like unto the first, is a deliberate falsehood; for the "Colt's Armory" press was a distinctly novel design, and was placed upon the market before the present imitation of our original Universal was launched upon its troubled sea; for the building of the Universal was voluntarily discontinued by the Colt's Company simply and solely because its defects could not be entirely eliminated, a better design, less expensive to its users to maintain, was desired and a better one was supplied, upon which at least a dozen patents have been taken of the broadest scope. Moreover, *we still have* the patterns, tools and appliances for manufacturing the Universal, and we, in fact, yet largely supply parts for the repair of these presses; the demand for which, unfortunately to the users, is all too large.

Third. I am glad to see, for the first time, a copy of that famous Chicago Award (which we missed, it is alleged), and here, *Messieurs*, I gracefully "accept the situation and *go by the record*," which I briefly review: In mechanical novelties, the Columbian award for A. D. 1893, is to the "double form-inking attachment." This was originally invented by me, and is shown in American and German pamphlets of about A. D. 1880. Then there is the second element, "Connecting rod cams which produce the platen dwell." This originated with Mr. McNeal, was *patented* by Mr. Gally; then made a practical success by the improvements of Mr. Davis and Professor Richards, and was again improved and also patented by myself; this being the only patent now in force on this device. Aside from the foregoing "inventions," the Award covers two references to "nickel"-plated parts, and there is no doubt but that the learned expert, the "individual judge," was imbued with the belief that this "inventor" had both discovered the metal, *nickel*, and the process of its electrical deposition—on presses. There are also three references to "high finish" and scraping "to fine-surfaced face," undoubtedly a new discovery this, and no revamping of a lost art!

And now, concluding, as to the application of the foregoing; which is this:

I have no controversy with you or any person, firm, or corporation who may legitimately make or vend a press dubbed by name the Universal or the Universal *in fact;* the Universal as it, *in fact*, is known to the trade; for anyone can now make it who chooses to do so. It, the real, the actual Universal, in truth, was well made; it was the result of hard, close, painstaking effort; it may not have been a mighty "invention," the outburst of genius, but it was the result of trained engineering skill, and of character in maintaining material and manufacture; the *duplicate* of such a machine as this will not tend to lower the standard, but will assist in keeping it up. It was this machine which I and my associates, the Colt's Company, made, produced, originated, built up; hence, Messrs. Publishers, when you deliberately assert that the result of our effort was due to another source and then apply this argument as a reason wherefore a competitive machine, and that, too, not a duplicate, is by right of such experience and knowledge entitled to the special consideration of the craft you, by innuendo, attack us unjustly and mislead the public.

Whether the present alleged improvements of this "inventor" have not been mistaken, in the glow of genius, for mere changes; or whether they are of better gauge than his earlier attempts, "good enough," is not here the question; for the sake of printerdom let us hope they are; but the present urging fact to be considered is that *the* Universal press, the original Jacob, should not be confounded with Its Imitation; for the person who has simply helped himself to the work of others, claiming it as his own, is quite as likely to have missed being "inspired" at the second seance as at the first.

Be this as it may, however, I submit to you, gentlemen, that your position in this matter has been fully disproved and therefore call upon you to frankly admit it.

Very respectfully,

JOHN THOMSON, President,
JOHN THOMSON PRESS CO.

A SUIT FOR FIFTY THOUSAND DOLLARS.

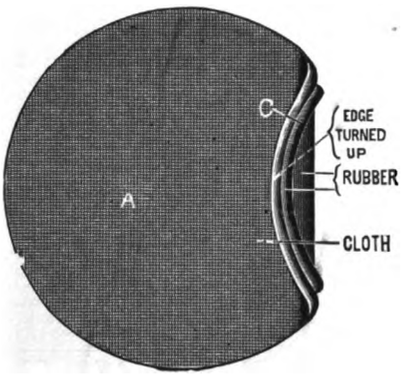
Messrs. Bingham & Runge, large manufacturers of printers' rollers, Cleveland, Ohio, a few years ago got up an important invention in the shape of a carrier for shipping job press rollers out to the trade. The object of this carrier was to protect the rollers so that they could be shipped by express without any danger of being damaged, and also to save transportation charges and boxing. From the very first, the value of these carriers was recognized by the trade. While this carrier was protected by United States patent,

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still some of the rival manufacturers of the country, recognizing the value of the device, began to use them. The owners of the patent, Messrs. Bingham & Runge, have recently entered suit against one of the infringers in Philadelphia for $50,000 damages, and are pushing the matter vigorously; and propose, as soon as this suit is determined in their favor, to stop other infringers.

THE ADAMSON DISK COVER.

This invention consists of a cloth disk lined with rubber, and having a rubber clamping edge so as to fit over the ordinary round ink disk of any job press. The cloth side of the cover comes in contact with the rollers and on it the ink is distributed, the disk revolving in the usual manner; the cloth becomes saturated with the ink, especially if the thinner and freer-copying kinds are used, and a much *longer run can be made without re-inking.*



When the job is completed, it is only necessary to remove the cover, fold the inked side together, and the disk is ready for ordinary ink; thus saving the time usually wasted in washing up, as well as the ink, all the ink on the cover being ready for use next time it is wanted. In ink alone these covers will save their cost in less than six months, to say nothing of the time and vexation saved — which is usually lost in washing up an oily ink before starting up copying ink, and again on changing back to ordinary ink.

By using these covers, and keeping a separate set of rollers for copying-ink work, less than five minutes will be sufficient to make the change from black ink to copying ink, or vice versa.

These covers are of great value to printers doing imitation typewriter work, and it is one of the many inventions of Charles E. Adamson, who is well known in that art.

The covers are manufactured in all sizes by the American Imitation Typewriter Company, of Muncie, Indiana.

HALF-TONES FROM HALF-TONES — THE ILLINOIS ENGRAVING COMPANY.

The interesting and beautiful drawings of Mr. George F. Morris which accompany his biographic sketch printed elsewhere in this paper, are shown with remarkable brilliancy and detail, though much reduced from the original drawings, by the admirable half-tone work of the Illinois Engraving Company, 346 to 350 Dearborn street, Chicago. The business of this company is steadily growing, the quality of the work produced being exceedingly fine — a recent example of their skill in reproducing a half-tone cut from a half-tone print showing almost no difference between the first proof and the reproduction. The company first began business in 1893 under the title of the Boston Photo-Engraving Company, but the name was changed to the present style in 1894, when Mr. H. McRoy came into the business. Mr. McRoy's long experience of over twenty years in engraving of all kinds has admirably fitted him for his present responsible position — and his appreciative and artistic consideration of present-day needs in the line of engraving enables him to promptly and satisfactorily fill the desires of every customer. Mr. H. C. Maley is the energetic business manager of the concern, and his motto of "prompt and satisfactory work" is carried out in a way to win him friends as well as dollars. Mr. R. H. Nicholson is the secretary of the company.

CORRECT PRINCIPLES IN PRESS BUILDING.

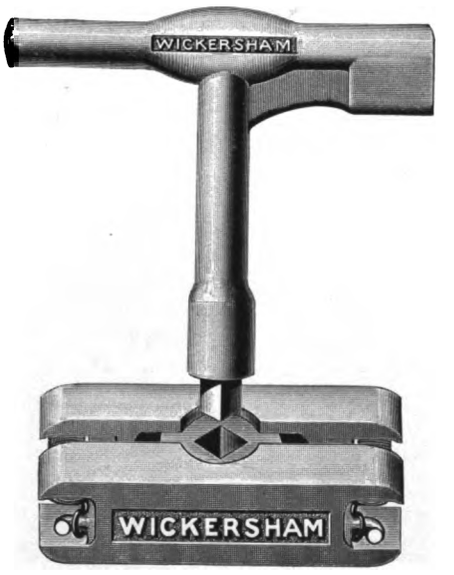
A great many job presses are built with proportions that convey the impression of strength, but which will develop weakness in vital points when put to the test. Every pound of superfluous iron in the running parts increases friction and adds to the consumption of power. There can be nothing stronger or more rigid than a solid frame, well reinforced where there are bearings for shafts and studs, and in all parts sustaining the strain of impression. The Golding Jobber has all these essential points. The construction is such that strain is compression, and the bed is so supported that it is impossible to spring it under any pressure supportable by iron. All the shafts and studs are steel. This press won first prize at Chicago.

A LABOR-SAVING SCHEME.

Barnum, Phineas, the showman, had one address that sufficed. 'Twas "Barnum, America." Now we have our leading type concern doing business direct in eighteen cities under one name. You can address "American Typefounders' Company, America," and your order or inquiry will reach it at some point nearest you. Instead of memorizing the great variety of names formerly used, printers need remember but one, and that *the* one. If you wish to be exact append to the above name the city which best suits your convenience, thus: Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburgh, Cleveland, Cincinnati, Chicago, Milwaukee, St. Louis, Minneapolis, St. Paul, Kansas City, Omaha, Denver, San Francisco, Portland, Oregon. There is scarcely a printer in the country who cannot reach one of these warehouses by long-distance telephone.

THE BEST QUOIN — THE IMPROVED WICKERSHAM.

Time-saving is an important advantage in every mechanical device, and added to this quality, "The Best" quoin has nearly all the advantages which can commend a patent quoin. It is absolutely true and secure, it has a square movement and conforms to all furniture without springing. It is quickly placed in position. There is no pointing or fitting. In its use skewing of type is impossible, and an important advantage due to its peculiarity of construction is that it conforms automatically to beveled furniture, untrue blocks, etc., obviating all looseness and springing of forms. Its use in such concerns as the University Press, Riverside Press, Harvard University Office, *Youth's Companion*, Rand-Avery Supply Company, Rockwell & Churchill, Alfred Mudge & Son, Boston Directory, and a long list of other well-known printing establishments, is a strong testimony to its superiority. Two dozen of the quoins were submitted to the consideration of



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Mr. S. H. Treloar, composing-room superintendent of The Henry O. Shepard Company, Chicago, printers of THE INLAND PRINTER. He reports these quoins to have very superior advantages and commends them to the attention of printers generally. Write for circulars to the Wickersham Quoin Company, 174 Fort Hill Square, Boston, Massachusetts.

AGAIN "THE PEERLESS."

It is a notable fact that in the better class of printing offices you can find from one to a dozen Peerless job presses. Possibly the manufacturers have been relying too much of late on their reputation, and were satisfied with the gradually steadily increasing output of their works, but we are glad to welcome them again as advertisers, and aid them in their desire to let all printers know of their justly celebrated machine, and tell why it can be most profitably used by the printer of moderate means as well as anyone. As indicating the durability of these presses and the general satisfaction they give, we print below a letter from the printers of THE INLAND PRINTER, which may interest readers of that magazine:

Frank Barhydt, Chicago: CHICAGO, March 26, 1895.

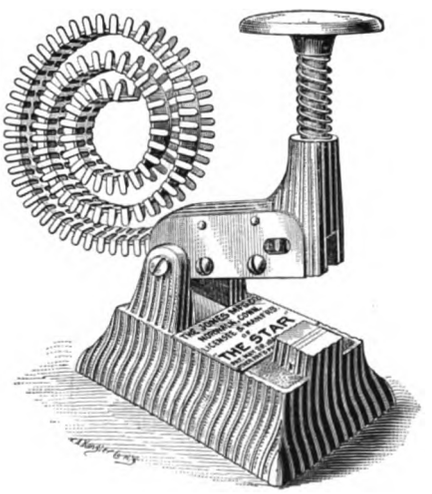
DEAR SIR,—The very first machine put in our office when we started in business in a small way seventeen years ago, the firm name then being Shepard & Johnston, was a Peerless press. It has been running constantly every working day since, and has given us entire satisfaction. The cost of repairs has been merely nominal, and the machine does as good work today as when first set up. Very truly yours,

THE HENRY O. SHEPARD COMPANY.

The advertisement of the Peerless machines will be found on page 20. Write to the builders, or to Frank Barhydt, New York Life Building, Chicago, for net prices. It will pay you.

THE STAR FASTENER.

The Jones Manufacturing Company, 44 Broad street, New York, have brought out a fastener that certainly is a "Star." It is simple in construction and absolute in its work. It is automatic and uses an entirely new staple; they are of brass and come one hundred in a strip. The action of driving it detaches the staple from the strip. This will prove invaluable in fastening legal papers and documents where the old style of brass fastener was used, and is much more simple and handier. Anyone can use it as there is no complicated machinery to get out of order. It is far ahead of anything in that line on the market.



PHILADELPHIA LINING GOTHIC.

The Philadelphia system of gothic faces displayed in this number of THE INLAND PRINTER is the most complete and comprehensive ever attempted and successfully accomplished in any country. This series was originated and has been produced for the American Type Founders' Company by the MacKellar, Smiths & Jordan Foundry, of Philadelphia, at an expense of $25,000. It comprises three distinct classes of weights--heavy, medium and light. These each embrace three individual widths of faces—condensed, normal and extended. The system thus constituted consists of nine separate series, of ten sizes of bodies each, ranging from 6-point to 48-point in each series, making in all ninety variations in size of body, in face and in color. Regarding the interlining quality of this system of gothics, perfect harmony prevails. This feature admits of a vast variety of combinations in working, using point justification only. Great satisfaction and economy will result from its use to both employer and employed. Pamphlet showing fully the uses to which this series can be put will be sent upon request by any of the branches of the American Type Founders' Company.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price $1. Also his "Diagrams of Imposition" and "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price $3, and "Specimens of Job Work," price $2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefounders. Handiest and most useful works published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price $1. All who are starting in business need these books.



ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, or Ann street and Park Row, New York.

CHALLEN'S JOB PRINTERS' RECORD is essential in every office to systematize orders and keep track of customers.

CHALLEN'S ADVERTISING AND SUBSCRIPTION RECORDS (one entry does five years) for newspapers and periodicals. Over 5,000 use and re-order. CHALLEN, 165 Broadway, New York.

EMBOSSING. We make a specialty of embossing dies. Send proof of job and we will send die by mail, with full instructions for use. A copy of our Embossing Circular will be mailed for a 2-cent stamp. We also sell EMBOSSING MADE EASY, the only really practical instruction book. Price $1, post paid. EMBOSSING COMPOSITION, all ready for use, no heating or mixing. Price 75 cents per jar. C. J. PETERS & SON, 145 High street, Boston. Above book and composition kept in stock by American Type Founders' Co., New York, Buffalo, Pittsburgh, Cincinnati; Golding & Co., Boston, Philadelphia, Chicago.

FOR SALE—A first-class weekly newspaper, with job plant in best town in Idaho. Address "TRIBUNE," Pocatello, Idaho.

FOR SALE—At a bargain, 525 pounds of 8-point Ronaldson Old Style; 260 pounds of 6-point Ronaldson Old Style. Type is new and complete fonts. Address "S. T.," care INLAND PRINTER.

FOR SALE—Small but very complete job office in live manufacturing town of 30,000. Reasons for selling, ill health. A bargain if taken at once. Address "C. H.," care INLAND PRINTER.

FOR SALE—Complete stereotype outfit (nearly new), and new Pony Campbell Press, 22 by 28. Outfit in splendid condition; cost $550; price $300. Press absolutely new, price $950. Address "N," care INLAND PRINTER.

FOR SALE—Neat and complete job printing office, Rochester, N. Y. Machinery and material modern and in good condition. Paying established trade. Inventory $3,500. Sell for $2,500. A practical man can make good living and good interest on investment. Address "QUAD," care INLAND PRINTER.

FOR SALE—Complete set of plates of a World's Fair illustrated magazine, including all the original half-tone plates used in that publication, together with electrotypes of all the text pages—over 1,000 half-tone plates in all. Shows the Fair from the time ground was first broken until the close of the Exposition. Just the thing for a souvenir book. Will sell cheap. Address "WORLD'S FAIR," care INLAND PRINTER.

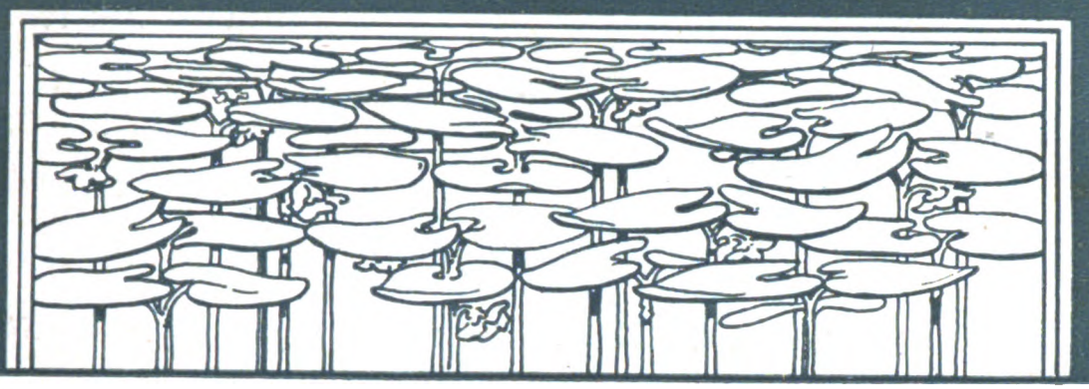
HUSTLING FOREMAN, good executive ability—also figure—open for engagement. Address "JOHNS," care INLAND PRINTER.

I WANT a controlling interest in newspaper and job office. One near Chicago preferred, not necessarily, however. I have the money and only good property will be considered. Address "T. D. M.," care INLAND PRINTER.

PRINTING thoroughly taught at the New York Trade School, First avenue, Sixty-seventh and Sixty-eighth streets, New York. Instruction comprises both newspaper and job work. The course in newspaper work includes plain composition, tabular work, setting advertisements, cutting and mitering rules, making up, justifying and locking up forms. The instruction in jobwork consists of all kinds of mercantile printing. Illustrated catalogue mailed free on application.

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THE INLAND PRINTER







MAY, 1895
VOLUME XV No 2
PRICE 20 CENTS

THE INLAND PRINTER CO
CHICAGO: 212-214 Monroe St
NEW YORK: 197 Potter Building

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Superior Reducing Compound.

THE LATEST,
THE BEST,
THE MOST
SATISFACTORY

All-Round Ink Reducer on the Market!

Makes the Oldest, Toughest, Most Obstinate Ink as Kind, Soft and Smooth as Silk.

Prevents Peeling of Coated Paper.

ALFRED M. SLOCUM, Philadelphia, Pa.

Writer is sorry you did not send us a barrel instead of the one or two pound can of the Superior Compound. However, we appreciate small favors, and in this case feel that "good goods come in a small package." As to our opinion of this reducing compound, I must say we are very much pleased with its results. We have used it in printing heavy, black cuts on coated paper and find it prevents peeling the coating of the paper, which is a matter of great importance to printers. It aids in making the ink lie smooth on a solid face cut and does not seem to have any effect in the way of changing the color or shade of the ink, and still we may imagine it. Our foreman thought the reducer had the tendency to make or add an additional gloss finish to the ink. This, perhaps, may not be the case, but a fancied idea of his. He also thought that it aided in preventing offset of color, especially where light cuts are employed. In short, our foreman is certainly very favorably impressed with the use of this compound to such an extent that he wants me to ascertain the size can the compound is regularly put up in, together with prices of it. Can the compound be bought here? If not, do we buy it F. O. B. Chicago, or must we pay express charges? Please send us a five-pound can of this reducing compound, making prices as reasonable as possible, as we want to give it a still further trial. Kindly advise us in the matter of prices, size can, express charges, etc.

The Results have been Satisfactory.

THEO. L. DE VINNE & CO., 12 Lafayette Place, New York City.

We have given the compound a trial on two or three kinds of work on small presses. So far the results have been satisfactory. We find that ink when reduced with this compound does not rub off of coated paper, and that it is not noticeably changed in color.

Equally Satisfactory with Lithograph Inks.

E. P. PENNIMAN, Asst. Supt., Pioneer Press Co., St. Paul, Minn.

Your reducing compound meets every requirement and fully responds to the claims you make for it, reducing the ink without destroying its body, and enabling us to use up stock that would otherwise have been a loss to us. The foreman of our lithograph room has also made a tint of it with lithograph inks and finds it no less satisfactory than in our pressroom. We can most highly commend it for use to the craft as the best reducing compound that has come within our knowledge.

The Best Thing We have ever Used.

RAYNOR & TAYLOR, 96-100 Bates St., Detroit, Mich.

Your reducing compound is all right. It is the best thing we have ever used.

Softens Ink Unused and Uncovered for Six Years.

HENDERSON & DE PEW, Jacksonville, Ill.

We find your ink reducer very satisfactory. We first used it to soften the ink which had stood over night on a cylinder press, and by its use we were able to run without waiting to wash and warm the machine. We have used as a test some old, dry ink that has been unused and uncovered for five or six years and which was dry and hard. The compound brought it out perfectly smooth and soft.

Worth Its Weight in Gold.

H. S. SAXTON, Manager, The Akron Printing and Publishing Co., Akron, Ohio.

Your ink-reducing compound is fine in every sense of the word. We will soon place an order for some more. It is worth its weight in gold.

Just What We have Needed.

ROBINSON & SMITH, 340-342 Dearborn St., Chicago.

We cannot speak too highly of your Superior Compound. It does all you claim it will, and is just what we have needed.

Preserves the Working Qualities and Brilliancy of the Ink.

HENRY O. SHEPARD CO., Pressroom, Chicago.

I have used your reducing compound for the past three months with very satisfactory results. It will not destroy the working qualities or brilliancy of the ink. It is the best friend of a pressman on a cold morning that I know of.—FRANK BECK, *Foreman.*

Its Virtue is Apparent with Half-Tones on Coated Paper.

BLOOMINGDALE & CO., Quick Printers, 810 Sansom St., Philadelphia.

The Superior Ink Reducing Compound is about the best thing of its kind that has ever come into our place. Its virtue is particularly apparent when used with black ink for half-tones to be printed on coated paper.

I have Called it "The Printers' Delight."

L. A. PLATE, Foreman, Brethren's Publishing Co., Mount Morris, Ill.

I have called your reducer "The Printers' Delight." Unlike the many other preparations, this one softens and tempers the ink just right without deteriorating its working qualities. I have tried it on inks, old and new, black and colored, of various makes, and find it *par excellence.* Fellow craftsmen, try it and be convinced.

Gives a Better Color and a Clearer Impression than Attained by any other Reducer.

CHAS. HOLT & SONS, Kankakee, Ill.

The reducer has demonstrated its superiority on both black and colored inks. Mixed with a hard $3.00 red it reduced the lumps and mixed the ink to the proper consistency more readily and better than any other we have used. *The ink so mixed gives a better color and clearer impression than attained by any other reducer.*

Gives Superior Results to any Preparation in the Market.

A. B. MORSE CO., St. Joseph, Mich.

We find the Superior Ink Reducer satisfactory in every particular. It is more convenient to use and gives superior results to any liquid preparation in the market.

PUT UP IN CANS OF 1, 2, 5 AND 10 POUNDS.

NET PRICE LIST.

Quantities of 1 to 10 lbs	per lb.,	$0.50
" 10 " 50 "	"	.45
Over 50 lbs	"	.40

Superior Reducing Compound Co.

212 and 214 Monroe St., CHICAGO.

SEND $1.00 FOR SAMPLE CAN OF TWO POUNDS.

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GUTENBERG.—"Well, Master Caxton, what is thy verdict upon these Chromotype blocks?"

CAXTON.—"Truly I am astonished! The printers of these days are well skilled in the use of strange "processes and cunning engines which ye had not in Mayence. But of a truth this Master HARE and his "Company are to be commended. Methinks it profiteth nothing to send orders beyond the sea."

GUTENBERG.—"Alas! for my country that it should be so!"

Hare & Co., Ltd., Bride Court, Fleet Street, London, England,

Photo-Engravers, etc.

SEND TWENTY-FIVE CENTS FOR SAMPLE BOOK OF OUR CHROMOTYPE BLOCKS.

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WESTERN COATED PAPER & CARD COMPANY, CHICAGO, ILL.

MANUFACTURERS OF ALL KINDS OF

Coated and Enameled Papers, Lithograph Paper,
Enameled Book Paper, Cover Paper,
Blanks and Boards, Translucent Bristol,
Label Paper, etc., etc.

PRINTERS' GOODS, SUCH AS ENAMELED BOOK AND COVER PAPERS, WE ARE SELLING TO JOBBERS EXCLUSIVELY.



Floating Along—

Just about paying expenses—no better outlook for next year. What's the cause? Is it hard luck, or lack of proper equipment? Do you know about how many jobs you've turned away, simply because you're trying to run a printing office without a Numbering Machine? Figure it up, if you recall the number.

Before you go to sleep to-night, make up your mind whether you'll start in next month with **Wetter Numbering Machines** and do the business that comes to you, or just merely float along in the same old channel, turning away profitable jobs because you can't do 'em. Have you ever seen a Wetter catalog? You're entitled to one—ask for it before it slips your mind.

JOSEPH WETTER & CO.
20 and 22 Morton Street. BROOKLYN, N. Y.

The Rosback Improved Perforators



... INCLUDE ...

POWER PERFORATORS.
The only practical Round-Hole Power Perforator on the market.

FOOT PERFORATORS.
Unequaled in Quality.

HAND PERFORATORS.
The Best on the market.

INDEX CUTTERS.
CORNER CUTTERS.
Simple, Compact and Durable.

NEW ROSBACK AUTOMATIC WIRE STITCHER.
TIME SAVING.
MONEY MAKING.
....*EVERY MACHINE GUARANTEED.*

Write for Circulars and Price List.

F. P. ROSBACK,
56 to 60 South Canal St. .... CHICAGO, ILL.

The Color Printer

BY J. F. EARHART.

CAN now be purchased by the craft at a considerable reduction from its original price. The enormous expense of producing this work at first precluded the possibility of its being sold at less than $15.00, the original price, but owing to the dull times it has been decided to sacrifice the work in order to dispose of the copies yet remaining unsold. It is probable that no second edition of *The Color Printer* will ever be attempted, and no book of the kind will for a long time, at least, be planned and carried to completion. Therefore this is a rare opportunity for those wishing to purchase one of these works on color printing. It is a veritable work of art, size being 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price, postpaid, **$10.00.** Address all orders to

THE INLAND PRINTER COMPANY,
212-214 Monroe Street, CHICAGO.

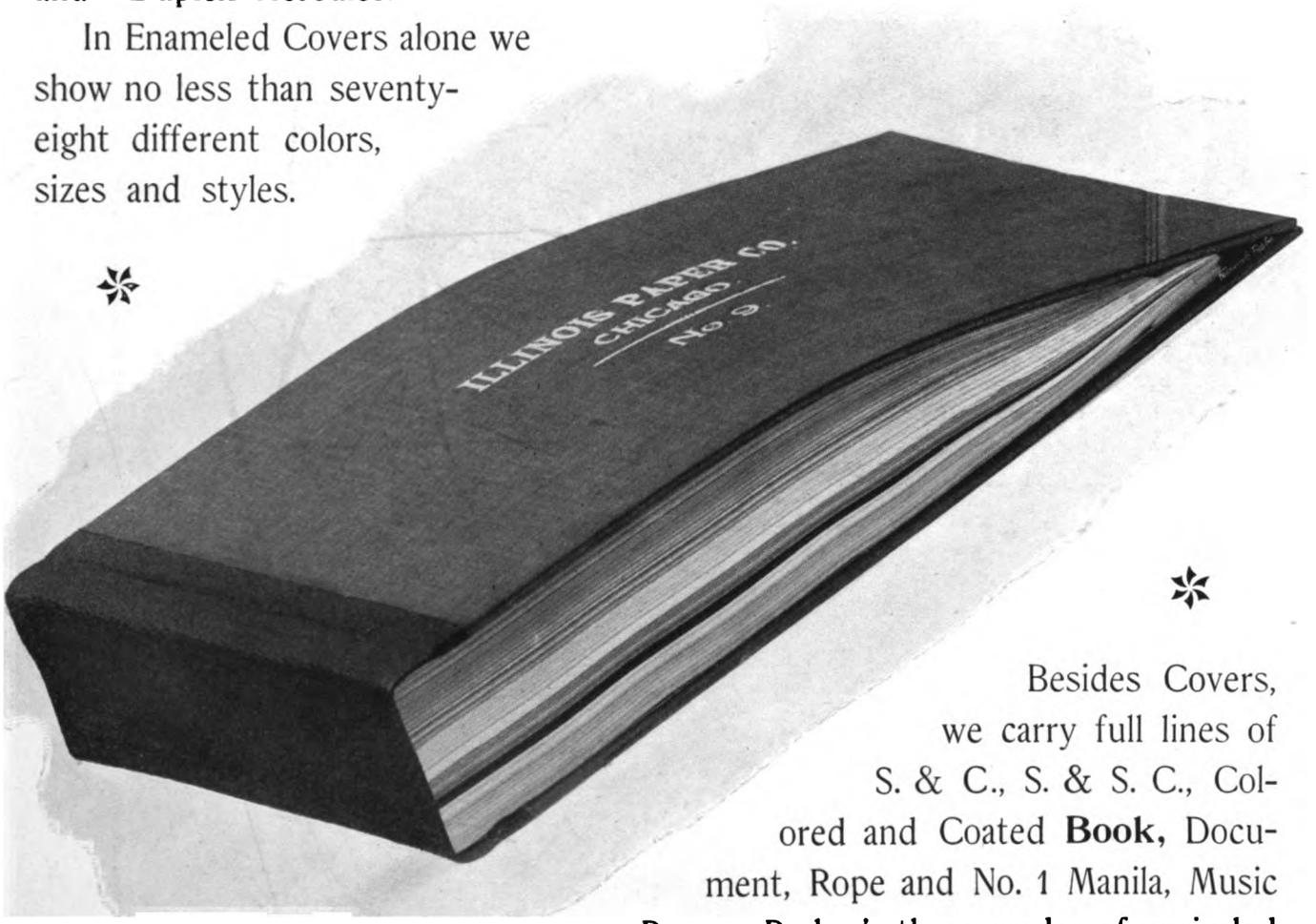
NEW YORK OFFICE:
POTTER BUILDING, PARK ROW AND BEEKMAN ST.

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EDGE-LIKE in form and power, our sample book of Covers, etc., when used by Printers, opens the way to trade.

It exhibits in simple and comprehensive form more than five hundred samples, four hundred and forty of which are Cover Papers, including everything in plain and odd colors, and such specialties as "Paradox," "Linen," "Windsor" hand-made, "Venetian," "Coal Screen," "West Indian," "White City," "Hercules," "Atlas" and "Duplex Hercules."

In Enameled Covers alone we show no less than seventy-eight different colors, sizes and styles.



Besides Covers, we carry full lines of S. & C., S. & S. C., Colored and Coated **Book,** Document, Rope and No. 1 Manila, Music Papers, Parker's three grades of unrivaled Blotting—"Treasury," "Commercial" and "Capital," etc.

Orders for special sizes are carefully attended to.

The enormous cost of our **Cover Sample Books** prevents our distributing them without regard to whether we reap any benefit or not.

In order to partly cover cost, we therefore charge $2.00 per copy, and credit the account of each purchaser that amount when goods aggregating $40 have been bought.

DIMENSIONS: Length, 15½ inches; width, 8 inches; thickness, 2¾ inches; weight, 8½ lbs.

Illinois Paper Company,

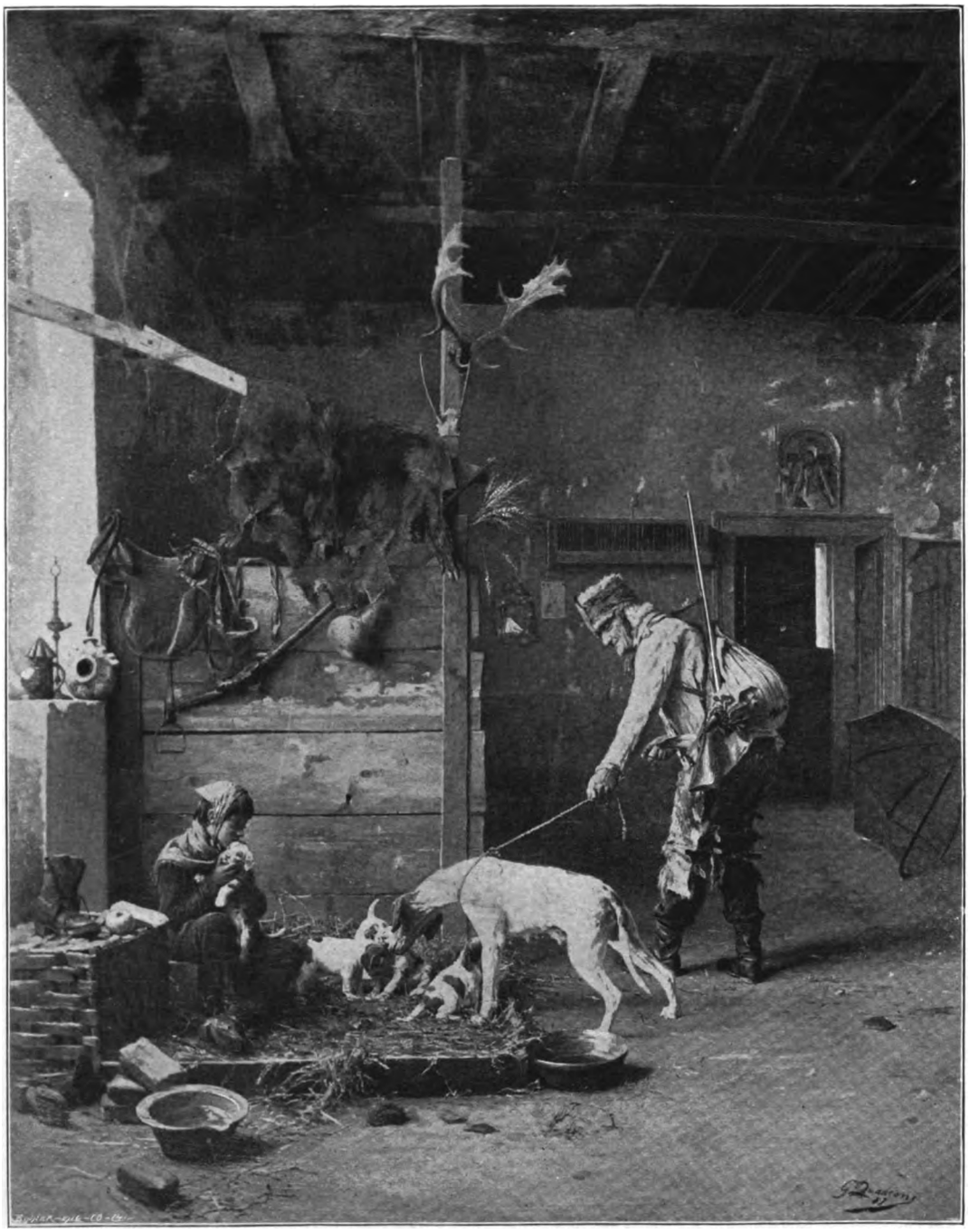
181 Monroe Street,

. . . . Chicago.

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SAYING GOOD-BYE.

By permission.

Half-tone engraving by
BINNER ENGRAVING COMPANY,
195-207 S. Canal street,
Chicago.

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HENRY H. VAIL,

PRESIDENT ALDINE CLUB, OF NEW YORK.

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THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XV—No. 2. CHICAGO, MAY, 1895. TERMS, $2 per year, in advance. Single copies, 20 cents.

THE ALDINE CLUB.

BY V. GRIBAYÉDOFF.



IN this age of trusts and monopolies, of fierce business competition and sordid accumulation of wealth, the Artistic Idea finds it difficult indeed to exist, much less to fatten and prosper. Poor thing, barely does it dare venture upon a new field than that grim ogre, the Commercial Spirit, followed closely by his twin brother Shoddy, appear with panting breaths, the latter to seize and destroy, the former to fatten on its carcass. It resurrects perennially, does the poor thing, but only to be gobbled up once more. In nearly every field the ogres have gained the mastery. They have invaded the domain of copper-plate etching, and have reduced this once noble art to the level of a catchpenny device; their touch has blighted every known method of art reproduction, and has degraded the æsthetic sense of the rising generation. Their latest assault is on the fin de siècle poster, that creation of Chéret's fertile brain, and presently — horrible thought — they will doubtless be seen invading the precincts hallowed by Aubrey Beardsley.

These are the reflections that came to me the other day after leaving an up-town New York club of recent creation, where the pretentiousness and vulgarity of the mural adornments and furniture vied with the pompousness of the attendants. I wandered thence some distance downtown in a disgusted frame of mind, but meeting a friend in the publishing line was invited by him to take a look at the Aldine Club's new quarters, at No. 75 Fifth avenue. It required but a short stay here to change the trend of my thoughts and awaken a hope for brighter things. In short, I could soon say to myself, "The ogres will at least never penetrate *these* portals." And indeed they will not! Without ostentation, without display, these club-rooms convey to my mind the very essence of good taste and refinement, coupled with comfort, cosiness, and warmth of color. The eye is ever interested by niceties of detail, never offended by incongruities or exaggeration of ornament. The first floor consists of a large reception room with a beautiful marble fireplace, and white polished paneling extending almost to the ceiling, and surmounted by a shelf which supports many rare



WILLIAM W. APPLETON,
First President Aldine Club.

articles of bric-a-brac. At the rear end is a lounging nook for smokers, and beyond this in the annex is the ladies' dining room. The basement is, however, the special attraction. I will not endeavor to describe it, further than to say that Henry T. Thomas, the publisher, when he first conceived the idea for the club, had but little before returned to New York from London, and his mind was filled with recollections of the ancient ale rooms and

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chop houses of the British metropolis; of the "Cheshire Cheese," the "Old Cock" tavern and other like resorts, and it became his dream to create a similar gathering place in New York, and make it the nucleus of all that was truly representative in the world of Art and Letters. How well he and his early coadjutors, Messrs. Charles E. Merrill, George R. Cathcart, John Seymour Ward and General James F. Ruggles have succeeded, is now a matter of history. No metropolitan club can boast a more distinguished membership than the Aldine, not even the Century, which for many years was held up as the *ne plus ultra* of culture and refinement; and no metropolitan club offers its members in the same degree that form of enjoyment derived from a rematerialization of those "good old times," those days of Charles Lamb, of knee breeches, white chokers, frilled shirts and good cheer! Seated in the basement of the Aldine, with its old-fashioned grill room, its ale tobies dangling from the ceiling, its quaint prints and lithographs, its sanded floor and solid mahogany furniture, not to mention the unique buffet, one might imagine oneself transplanted to an eighteenth century tavern and eating-house; such a one as Johnson and Dean Swift or Fielding might have patronized.

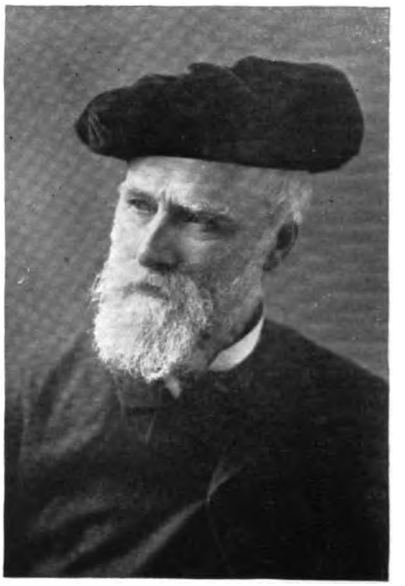


GEN. ALF. C. BARNES,
Former President Aldine Club.



NOOK IN SMOKING-ROOM.

At noon time the basement has a most animated appearance, while the waiters have their hands full. At one table are seen the tall frames of several members of the Appleton family, one of whom, William W., practically head of the great publishing house, was the first president of the club, at its opening in 1889, while another, Daniel, is famous the country over as the colonel of New York's Seventh regiment. At another table sit the Scribner brothers, and beyond, perhaps at a larger board, some members of the great American Book Concern, the vice-president of which, Henry H. Vail, retires from the club's presidency this month, after a year's service in that capacity. The same firm had already furnished the club with an earlier president in the person of General Alfred C. Barnes. Pretty well all the great publishing houses and magazines are represented during this busy noon hour. The *Century* contingent consists of Richard Watson Gilder, Alex. W. Drake and Lewis W. Frazer; the *Outlook's*, of Lyman Abbott, Lawrence Abbott and William B. Howland; *Judge's* and *Leslie's Weekly's* of W. J. and Bartlett Arkell, and thus *ad infinitum*. Strange to say, J. Henry Harper is one of the few important publishers not belonging to the Aldine. His onerous duties as superintendent of probably the largest publishing house in the world keeps him away from clubs in general, it is said. The list of names, prominent in letters, in the typographical and plastic arts is a formidable one, and too long to go over here. I will conclude, therefore, with a few words anent the founding of the club, and the objects and aspirations of its members, as such.



THOMAS W. WOOD,
President National Academy of Design,
Ex-President Aldine Club.

The second article of the certificate of incorporation of the Aldine Club, signed by William W. Appleton, Henry C. Bunner, George R. Cathcart, Charles E. Merrill, James F. Ruggles, Frank H. Scott, Arthur H. Scribner, Henry J. Thomas and John S. Wood, on March 23, 1889, declares that "the particular business and objects of said club shall be the encouragement of literature and art, and social intercourse and enjoyment."

In pursuance of this programme the first club-rooms in Lafayette Place were provided with a series of appropriate Shakespearean mottoes, a few of which are well worth quoting here. Over the entrance to the building one reads: "I am for the house with the narrow gate, too little for pomp to enter"; over the exit: "Good night and welcome, both to them that go and tarry"; over the cashier's desk: "The dreadful reckoning, and men smile no more"; over the grill: "If I bring thee

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CORNER IN THE ALDINE BASEMENT LUNCHROOM.

not something to eat, I will give thee leave to die;" and finally, over the larder: "Let them want nothing that our home affords."

That part of the programme involving an encouragement of art and literature has found expression in the holding, at various intervals, of exhibitions of paintings, portraits, bookbindings and autographs, authors' readings, etc. Social intercourse, on the other hand, has been promoted by the giving of receptions and dinners to personalities of note in the art and literary world. A notable occasion was the reception tendered to Mr. and Mrs. Henry M. Stanley, two years ago. Dinners have been given, among others, to Thomas Bailey Aldrich, F. H. Smith, F. Marion Crawford, A. Conan Doyle and W. J. Smedley, some of the menus of which were most artistic, and are here reproduced. Another unique and interesting feature of the club are the so-called "story-teller nights," at which able *raconteurs*, both members and guests, delight large and attentive audiences. On such occasions one is apt to find a strong contingent of literary members, several of whom, like Frank R. Stockton, Richard Watson Gilder and Julian Ralph, are past masters in the gentle art of story-telling. Of the outsiders, F. Hopkinson Smith is perhaps most in demand, with his inimitable Southern and negro dialect anecdotes.



REV. DR. LYMAN ABBOTT, Former President Aldine Club.

Finally, let me say that the Aldine has a respectable list of out-of-town members, of whom the following are located in Chicago: Owen F. Aldis, Charles J. Barnes, James W. Ellsworth, William W. Hayne, James H. Moore and William H. Moore.



MENU DESIGN BY REINHART, ALDINE CLUB DINNER TO T. B. ALDRICH.

Written for THE INLAND PRINTER.

THE MANAGEMENT OF PLATEN JOB PRESSES.

NO. III.—BY WILLIAM J. KELLY.*

AS the various kinds of tympans suitable for commercial job printing on platen presses have been described in the preceding chapter, it is important that their appropriateness be now dwelt upon, in so far as these relate to different sizes of jobs and the make-up of forms.

IMPRESSION — LIGHT AND STRONG.

When a form is handed to a careful pressman, and after he has looked it over, the first question that suggests itself will be, doubtless, somewhat like this: "How *little* impression can I use in printing this job?" That is a correct consideration. If the form is for a neat business card, it will be necessary to carry as few sheets of paper as possible in the nature of tympaning: because the card stock, by reason of its own thickness, will make up for two or more thicknesses of paper. Of course it should be understood that different qualities and kinds of card stock require different treatment in the make-up of tympans, as, for instance, a coated or "translucent" card can be printed with less tympaning than a "pasted" or "mill-rolled" bristol card of the same thickness, for the reason that the coating takes up the ink more freely than does the hard bristol board. It will be found that a medium thick bristol card will require one sheet more to the tympan than does one of equal

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

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thickness of translucent stock. This rule will apply with equal significance in the case of writing papers, where one is of a fine and smooth fabric and the other linen-like or of cold-pressed roughness, bond or ribbed.

From two to three sheets of smooth hard paper are enough to make up a suitable tympan for card forms. Indeed one sheet, placed over a thin cardboard, will likely be found adequate for most light business cards. When the form has been made ready by careful *underlaying*, for this is where to begin, in order that all defective letters may be built up to the standard height of the perfect ones, and the strong lines of type made stronger by appropriate underlay, then we will find that the printing on the stock will be sharp, clear and without indentation.

Always begin making ready with a light tympan, lighter than the text of the form suggests: because it is much safer and easier to add to the tympan than to be compelled to take out sheets after the face of the form has been embossed into it, and the entire structure of the tympan has been damaged. Heed to this suggestion will soon enable the operator to know, almost at a glance, just about the number of sheets to carry as tympaning for all light forms. Heavy forms require much thicker tympans than light ones; but keep to the injunction here laid down, of light tympans in all cases.



W. J. Arkell,
Prominent Member.

Usually letter and bill head forms require three or four sheets over a thin cardboard for tympans; note headings can be printed with one sheet less. Light note and letter circulars will take slightly more tympan than bill-heads do. In all cases make ready thoroughly underneath the form, except in cases where this cannot be done and where cuts requiring overlaying have to be treated.

Underlaying has very much to do with regulating the evenness of the impression, and this fact should not be lost sight of when beginning to make ready the form. At first, underlaying may seem a little more tedious than simply pasting a patch on here and there on the face of the tympan — sometimes thought necessary where time is short and the job is a "rush" one; but this apparent tediousness will soon pass away as skill is attained, and it will be found that this methodical plan will become as economical and swift as the more objectionable one, besides maintaining a clear and uniform form surface for rollers, ink and paper.

It will be apparent from the foregoing that to print with the least degree of impression possible is the only correct method of executing printed work. By which is meant, that only sufficient tympaning should be used to bring up perfectly every detail of the matter in the form, without showing indentations on the back of the printed sheet. Of course there are cases where this last degree of perfection cannot be attained, notably when linen, bond, embossed and rough ledger papers are used. But even these can be printed on satisfactorily with care and a little stronger impression. It is not necessary to emboss the face of the form into such papers to secure effective results. When grades of these papers seemingly refuse to take up the ink from the form, a very good plan is to draw out one or two sheets of the tympan and to substitute for these a thin piece of smooth muslin, which should be carefully placed next to the iron surface of the platen. This will be found to have just enough elasticity to force the uneven parts of the paper stock up to the entire form and receive, in a comparatively smooth manner, the ink on its face. When this does not prove satisfactory, the insertion of a sheet of soft or unsized paper next to the top tympan sheet will be found advantageous.



Lewis A. Frazer,
Art Manager Century Magazine, prominent member Aldine Club.

Coated and enameled papers should and can be printed without showing perceptible impression on the reverse side. If the form is a light or delicate one, the impression should be such as to cause the form and paper to merely touch or kiss each other. Should the form be heavy, or made up of a large half-tone illustration, then a hard and rigid tympan should be used. If a cut-out overlay is applied to develop the strong portions



Marble Mantel in Reception Room, Aldine Club.

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of the text, place it about three sheets below the face of the top tympan sheet, so that its prominent points may become modified, and prevent unnecessary indentations on the reverse side of the stock. Keep the cardboards, or such hard packing of this kind as may be necessary, next to the face of the platen. Cases have occurred where the pressman placed the cardboards next to the top sheet of the tympan and over the cut-out overlay. This was done for the purpose of overcoming the impression marks and to get softer tones on the high lights of the engraving. This was a grievous error, as the pressman found out later on: for he not only had to increase the amount of impression on the form to get it to print, but he almost lost the entire high lights and medium tones of the picture, besides endangering the mechanism of the press. Small cuts, or forms that are made ready with light or thin overlays, and to be printed on coated paper, should have these placed not deeper than the second top sheet of the tympan.



FRANK R. STOCKTON,
Ex-President Aldine Club.

(To be continued.)

Written for THE INLAND PRINTER.

SYSTEM IN THE COMPOSING ROOM.

BY O. F. BYXBEE.

SYSTEM is one of the most essential factors in the successful management of any enterprise—in fact, any man who has sufficient ability to systematize all branches of his business may have no fear of failure. In all establishments composed of different departments, under which head printing houses would be classed, system must not stop with the management or business office, but must be extended to every room, and the more strictly it is applied the greater the benefit derived. Of all departments in a newspaper office, the composing room most requires the application of this principle. Notwithstanding this, there are many such rooms in which there is little or no system, and in such cases it is invariably found that the amount of labor accomplished in a given time will vary to a remarkable and seemingly inexplainable degree, and that, although the same amount of copy may be furnished by the editorial department on one day as another, and the last article sent in at the same hour, there will be a great difference in the time of delivery of the forms. On the contrary, where system reigns supreme, and under the same conditions already mentioned, the variation in the amount of work accomplished will be trifling, while the forms will be ready for press at a uniform time.

In order to treat this subject clearly it will be necessary to divide it into three parts, or queries, namely:

First—What is system?

Second—How may it be applied?

Third—What will be the result?

What is system? "Webster's International Dictionary" informs us that it is a "regular method or order," from which may easily be inferred that the work of a composing room, if system is to be applied, must always be accomplished in the same methodical order.

How may it be applied? The first step toward the application of system is the arranging of the different duties of the day in the best possible order, this to be followed by a methodical performance of each duty—always strictly adhering to the same method if the best results would be obtained. This point will be more clearly explained by a few practical illustrations from the writer's personal experience.

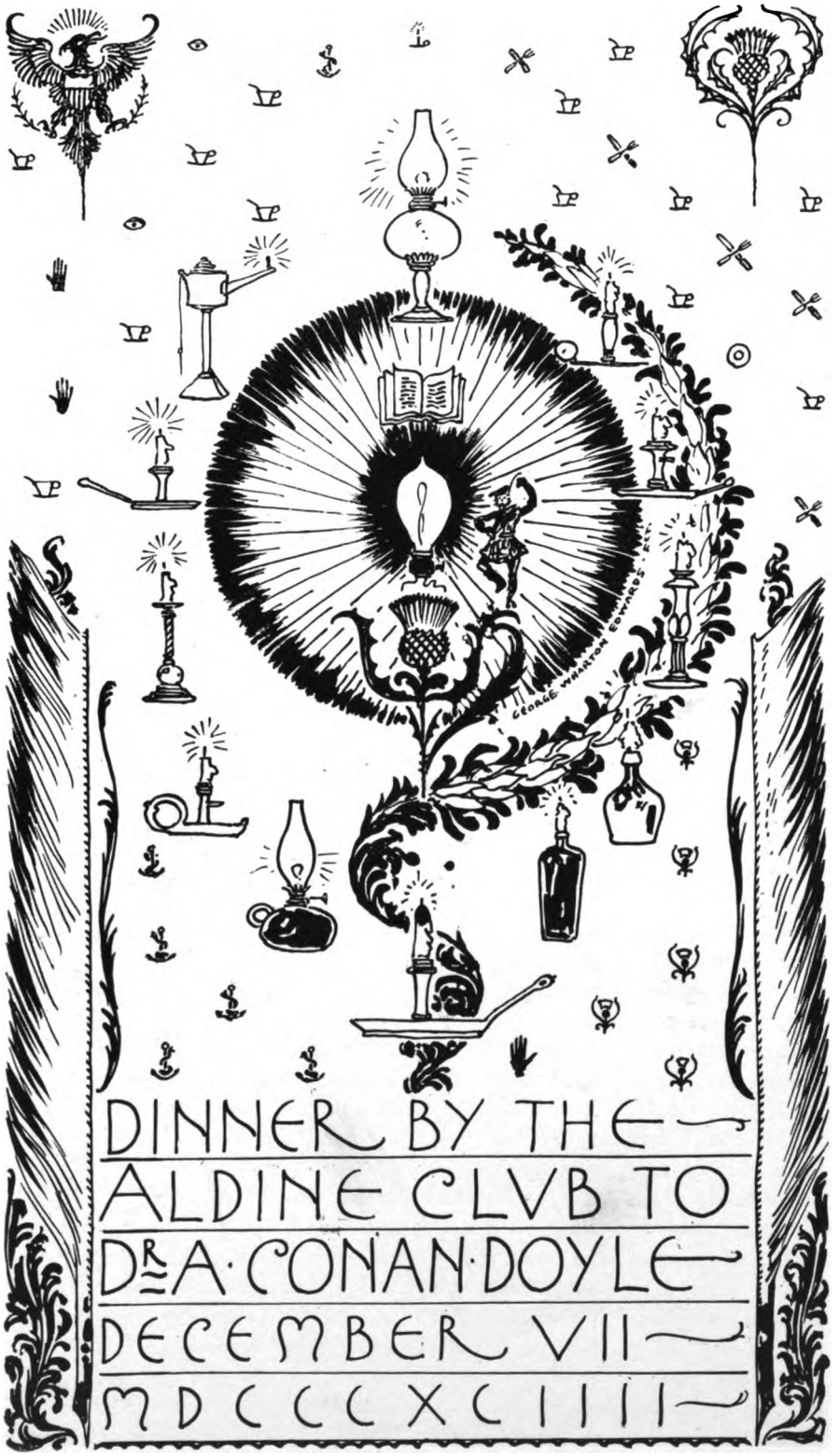
About two years since I had occasion to take charge of an office that was entirely strange to me. It is an evening paper, run on the plan of the great majority of our dailies—eight seven-column pages, using plate and employing twelve compositors, besides an ad. man and a boy. We will first consider the application of system to the work of the foreman, where it is usually most needed. All of the work upon the forms—from the time they are unlocked in the morning until the last page is ready for press—I accomplish myself, much preferring to do this rather than take the responsibility of errors made by other hands. I began the application of system by arranging my duties in order, endeavoring to make the arrangement one that would lead to their most rapid and perfect accomplishment. After this had been perfected it was strictly adhered to day after day. The first work of the morning is done in this order: Unlock forms; correct dates; lift out matter for weekly; lift out dead matter. To go farther into detail and to show to what extent system may be used with profit—I always start unlocking at the same page and go right around, thus avoiding the annoyance and delay of finding a page that has been overlooked. The same plan is followed in correcting dates and lifting out matter. After these have been accomplished, I next take out all advertising that is not to be inserted in the paper of the day, always beginning at the same page. I have six galleys for standing ads., one for each



ARMS OF THE ALDINE CLUB.

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day in the week. As an ad. is taken from the form it is put on the galley corresponding with the day upon which it is next to be published; if it is a cut that is to be changed on the next insertion, the changing is done now. Next, the galley for the day is taken from the rack, and each ad. is given the position contracted for, after which the advertising columns are made up and justified, and I am ready to handle plate. All plate matter is inserted on the four inside pages, which is a great help to the foreman, as those pages may be closed up early. System is applied to all the details of this work also—the miscellany, departments and stories being kept in perfect order, and short pieces of plate are not allowed to accumulate beyond an unavoidable quantity. After the completion of this work the four inside pages are ready to close, with the exception of possible changes in advertising. In making-up the set matter on the remaining pages, the system which I have found most expedient is to take one galley at a time and empty it completely, putting every article as nearly as possible in the position in which it will remain, keeping out by the side of the chase only short single-headed articles for filling up columns. I am much aided in this by the fact that I cut all copy and am fully aware of every article to come. Many foremen consider it more expedient to spread the galleys out before them and select what they wish to use first—an article from one galley, then one from another. I have given both methods a thorough trial, and am fully convinced of the superiority of the plan adopted. Thus the application of system is traced through the routine of a foreman's duties about the forms, and there remains, in this connection, but one more matter to mention—the cutting of copy. It will be found profitable to apply a rigid system to this also, for compositors will work with much more energy and be more anxious to please if they are certain they are being treated with the utmost fairness. I have made it a rule, whether the amount of copy before me be large or small, to always give the most desirable take first, this to be followed by the next best, etc. Another rule of value is to



MENU DESIGN BY GEORGE WHARTON EDWARDS. ALDINE CLUB DINNER TO DR. A. CONAN DOYLE.

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[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: Potter Building, Beekman Street and Park Row.
J. CLYDE OSWALD, Manager.

CHICAGO, MAY, 1895.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

EASTERN INTERESTS OF THE INLAND PRINTER.

THE year 1895 in all probability will in a large degree see the ambition of the management of this journal fulfilled inasmuch as there will be few printing offices on this continent in which THE INLAND PRINTER is not a more or less frequent visitor. This publication has been practically without a competitor from its inception; and at the present time, as the authoritative record of the daily mutations in the printing art, it is as necessary to the printer and engraver as the market quotations are to the man of commerce or of the stock exchange.

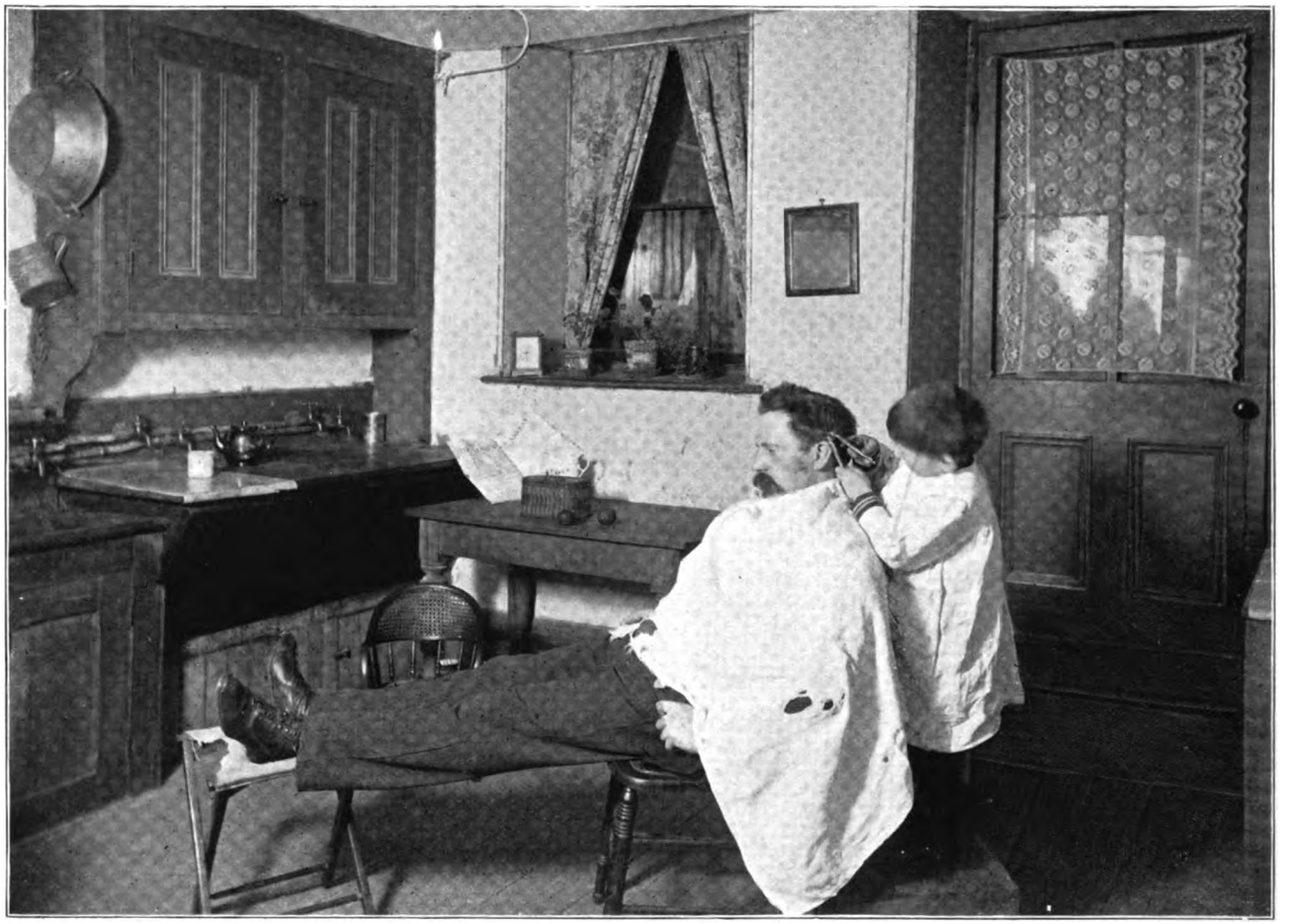
We desire to invite the attention of eastern advertisers and subscribers particularly to the change of address of the New York office, from the Clark building to room 197 Potter building, corner Park row and Beekman street. Under the management of Mr. J. C. Oswald, who this month reassumes control of the office, vice Mr. Dodge resigned, the eastern interests of this paper will be energetically served, and no effort will be wanting to secure the best advice, the best suggestions and the latest information as our monthly service to our rapidly growing list of subscribers and advertisers in the East as elsewhere.

EVOLUTION OF THE PRINTERS' CRAFT.

MUCH has been said and written regarding the rapid changes now going on in the printing business; so much, in fact, that to again refer to the matter in these columns might, under ordinary circumstances, justify an apology. But the circumstances are most unusual, and almost without a parallel in the whole industrial world. Thousands of skilled workmen are daily being deprived of the opportunity of earning a livelihood in a handicraft to which they have devoted the best years of their lives in an effort to attain proficiency, and if any apology were needed from us for again taking up this subject, it is furnished in the keen interest we have always taken in the welfare of printers, and the utter indifference with which scores upon scores of faithful men are now cast adrift without thought of their future, and without an effort on the part of those who are in a position to act to relieve the inevitable distress which must follow. We take the ground that something should be done, for humanity's sake if for no other reason.

There is no one who depends upon the printing business for a livelihood who can afford to treat this matter with indifference. The changes which have already taken place, and which have proved so disastrous to the journeyman printer, may well be regarded as but a faint foreshadowing of the changes yet to take place. The whole industry is in an evolutionary state, with a strong possibility that the art of printing, as heretofore understood and practiced, may speedily become a thing of the past. In support of this theory it is only necessary to remind the reader that recently word has come from Paris to the effect that a device has been perfected, based upon the principle of the phonograph, by which newspapers can be printed in a way that will render unnecessary any coöperation on the part of compositors, pressmen, stereotypers, or other mechanics. It is further asserted that by the use of the telegraph a number of these devices, situated in different cities, can be made to do their work simultaneously. Although the more

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MY BARBER. Flash-light photo by Geo. Legge, Montreal, Canada.

radical changes so far made have been confined to the production of newspapers, it will be seen by the foregoing that the evolutionary process is by no means completed. It may be accepted as a foregone conclusion that book and job work will also be seriously affected. No branch of the business will remain at a standstill in this age of progression. Close observers are of the opinion that the job printer of the future will be a man of some artistic attainments, who will design what is now known as the display portion of the work, and which will be reproduced by some of the rapid and cheap processes now being developed, after which the reading matter or solid portion of the work may be sent to the machine operator.

We refer to these circumstances merely to show that, although large numbers of men have been deprived of employment through the introduction of modern methods and devices, it must not be supposed that the period of evolution is at an end. On the contrary, every indication points to greater changes in the future than in the past. Mechanical labor will be less and less in vogue, and people who have devoted their lives to the mastery of a mechanical pursuit will awake to the fact that their services are no longer in demand. This has taken place to such an extent now that a united effort should be made to place unemployed printers in other vocations. It will be admitted that this will be a very serious problem to handle, but much can be done through well-directed effort. By way of illustration we will refer briefly to what might be done in Chicago, assuming that the situation here is not materially different from what it is in other localities. Here new industries are continually being opened up — elevated and surface railway lines, private industries and public corporations, which employ in the aggregate very large numbers of men. Now, as previously said, up to the present time it is newspaper men altogether who have been thrown out of employment by the introduction of machinery, and it is not unreasonable to suppose that the great influence of the newspapers could be brought to bear to secure the employment of idle printers by these new industries, where their services might be profitably employed as clerks, ticket takers and ticket sellers, conductors, etc. This could be done with profit to the employer, for we believe that men could be selected from the ranks of the printers who for intelligence, capacity and industry would average higher than if selected from the people who are usually, and we might say chronically, out of employment. In the long run the change may turn out to be very beneficial

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for the printers. The men who early leave the case are invariably the ones who prosper in the world. They will be found in all walks of life, in the professions, and in public life. A well-known and prosperous gentleman of this city, one who left the case thirty years ago, was recently heard to remark that the proper way to treat a young man who had served an apprenticeship at the case was to drive him out of the business as soon as he graduated. His experience and observation led him to the conclusion that the man was then well equipped to make his way in the world, while the opportunities for advancement in the printing industry were few, uncertain and illusive.

SUCCESS OF THREE-COLOR PROCESSES.

IN this paper and elsewhere there have appeared from time to time examples of the more or less successful efforts of experimenters in three-color process engraving to reproduce in exact tints and colors given subjects. Too easily satisfied with an approximate result, the eagerness of these experimenters to place their embryos before the public has had a result which might easily have been anticipated, namely, of fixing a belief in some minds that the three-color process, so far as practical usefulness might be concerned, was a thing of the very distant future. Be this as it may, the cover design of this issue of THE INLAND PRINTER, reproduced by the Photo Chromotype Engraving Company, of Philadelphia, is an indisputable evidence of the commercial and artistic success of three-color process engraving.

The cover design, created by Mr. Wells, of Chicago, done in water color for the panel, is reproduced by purely photographic means, and is an entirely satisfactory representation of the original. The possibilities of this process are very great, and when it is considered that it only remains for the ink maker to produce printers' inks of the primary colors (blue, red and yellow) spectroscopically true and sufficiently transparent in order to transfer to paper Nature as the eye actually sees her, the extent of these possibilities becomes apparent. Thus, even the Yellowstone Cañon, the rich colorings of which the extremest impressionist cannot put adequately on canvas, can be depicted in facsimile on a job press, run by an intelligent printer.

Years of experimenting have been spent in bringing this process to its present stage. Berlin is the birthplace of chromatic photography, but in Germany the half-tone method is even at the present date not as far advanced as in this country, and they have despaired of ever utilizing it in copper etching.

Henry Collin, of England, in 1865 first suggested, if it were possible to photograph by red, blue and yellow light (Sir David Brewster's theory) pictures could be made in natural colors, and it has been accomplished at last to a great extent.

We have seen some projections on a screen by the magic lantern by F. E. Ives which were simply marvelous, and if it were possible to put them on paper it would eclipse anything but nature itself.

Nearly every photo-engraving plant in the country has been experimenting with the three-color process. Beautiful results, far above lithography, have been obtained, but the time and skill necessary in printing made the process of little value commercially — the printer had to make the picture with his make-ready. In the present method the color value is in the plates, the same as a litho stone. There is no overlaying of the plates, they should be brought up flat. Each plate must carry a certain amount of ink, according to the subject, but always the same kind. The order of printing is yellow, red and blue. Theoretically the yellow should be printed between the red and blue, but present practice proves that the yellow should be the first color. The plates can be duplicated by electrotypes, and any printer, not color blind, can work them as readily as ordinary half-tone work.

Among the Chicago engraving firms which have taken a serious and practical interest in the three-color process the Franklin Engraving Company and the Columbian Engraving Company are especially noteworthy for the excellence of the effects obtained. A specimen of the work of the latter concern from electrotypes is shown on the last page of the cover of this number. Taken altogether, the results obtained by the three-color process in America have almost entirely dispelled the skepticism which has denied that any satisfactory color reproductions could be made by its aid.

PRINTERS' TECHNICAL CLUBS.

ON this side of the ocean the idea of printers' technical clubs has never had the attention which it obtains in Europe — in France and England especially — though the desirability of such clubs has been generally conceded in discussions respecting their influence and scope.

From time to time THE INLAND PRINTER has advocated the establishment of technical classes or clubs in the interest of printers, and at last the agitation seems about to bear profitable fruit, the initiative having been taken by Mr. F. A. Gehring, of Rockford, Illinois, who has been in correspondence with us for some time in the interests of The Printers' Technical Club, of Rockford, Illinois. At no time in the history of printing were printers' technical clubs more needful than at the present, and the earnest desire of THE INLAND PRINTER is that other clubs shall be formed throughout the country as soon as may be. Regarding the Rockford club Mr. Gehring says: "The club feels very much encouraged in regard to your kind interest.

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We have taken in two new members, making now ten in all. One new member was Mr. Bennett, of the Folder Company, who took a lively interest in the imposition studies. The club idea came to me about two years ago, when I was the only one taking a trade journal, and loaning it to the other fellows, a plan that is unfair to such publications and which I have since discontinued. I suggested to four of our boys to each take a different journal and exchange with each other. This plan continued for the past two years successfully, and we had at one time as many as seven different journals in the club. As you remember, I wrote you several months since in regard to the present organization, of the best methods of conducting which we knew nothing, not having at that time the English journals to get their methods from. One of the boys, Mr. Richert, desired to learn imposition, so I offered to teach him if he procured blocks and table. We had a lesson, and the next week two more came into the class, so we solicited the advice of our superintendent, Mr. T. W. Clark, and he offered to help us and also secured the office as a meeting place. We met and adopted a constitution that was broad enough to 'take in all persons engaged in the printing business without regard to sex.'



SHOPPING.
From original sketch by I. R. Henri.

"The next meeting we elected officers as follows: F. A. Gehring, president; E. F. Wilson, vice-president; J. H. Richert, secretary and treasurer. Mr. Wilson and A. Booth were appointed Committee on Programme. The next meeting we discussed the history, names of parts, metals, etc., of type. Mr. Booth, who is a stereotyper, gave us the first paper on what the type metal is made of, etc. The next meeting was given to composition, with paper by Mr. Wilson. A question box was started and about twenty-five to thirty questions were answered as nearly as possible by the older members.

"At the next meeting I prepared and read papers on stonework, paging, tying up, dressing form, locking up, etc. A week later Mr. Clark took up imposition, which is now continued as a study from week to week under his direction. We give one man a form to lay out, make margins, etc., using one of the stones in the office. He explains the reasons, etc., for all he does, and is questioned by Mr. Clark and the rest of the club. This feature will be continued until we see fit to drop it.

"Our last meeting was devoted to:

"1. Routine business.

"2. Reading articles of special interest from trade journals just arrived, and a general review of the journal in hand. THE INLAND PRINTER was the subject and several articles were found of special interest, especially the one regarding new type metal.

"3. Next was the sample review.

"4. Practical work on stone as above; the subject for the evening being an eight-page music or broadgauge form.

"5. General discussion.

"We meet every Monday at 7:30 and close at 9. The office furnishes us with all our stationery, light, rent, etc., through the kindness of our able superintendent, T. W. Clark. We always have more than enough subjects to make up good programmes, and we do not think we will run short at any time.

"Our president and proprietor of the Monitor Publishing Company, Mr. James Lamont, is chairman of the library board here, and we expect to get a list of text-books supplied us for reference.

"The work of the club is being felt already by all. We have many plans, but I will not tire you with too lengthy a description."

In the smaller towns more particularly the benefits of these clubs would be felt, and there is little reason to doubt that the value of their educational influence to both workmen and employers would be hard to overestimate.

THE COPYRIGHT LAW.

LAST month we reviewed editorially the construction by the courts of the copyright acts with the intention of continuing the matter in this issue, with a review of the Covert copyright bill, having special reference to the probable effect of the law upon photo-engravers and those reproducing the works of foreign and native artists. Necessary data not coming to us in time for our use, however, constrains us to hold over consideration of the subject to the June number.

CHICAGO ART INSTITUTE CLASS IN ILLUSTRATION.

A MOST interesting subject has been given the students in the class in illustrative art connected with the Chicago Art Institute: Hawthorne's "House of the Seven Gables." This is the most ambitious attempt yet made by the students. In the March issue of THE INLAND PRINTER examples of the work of the class were shown, and their satisfactory character provokes no little curiosity as to what the students' conception and rendering of

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Hawthorne's interesting story will be. Arrangements have been made to reproduce from six to eight of the more important and meritorious of the drawings in the June issue of this paper, and it is anticipated that the further progress of the class will be similarly recorded in future numbers.

APRIL ISSUE OF THE INLAND PRINTER.

WE consider it advisable to notify our readers that the April edition of THE INLAND PRINTER will soon be out of print. As the first number of the new volume there has been an unprecedented demand for this issue. Those contemplating subscribing should send in their names without delay. Volume XV will be the best of the volumes, and each of its numbers, as it appears, will add to the value of the April number.

Written for THE INLAND PRINTER.

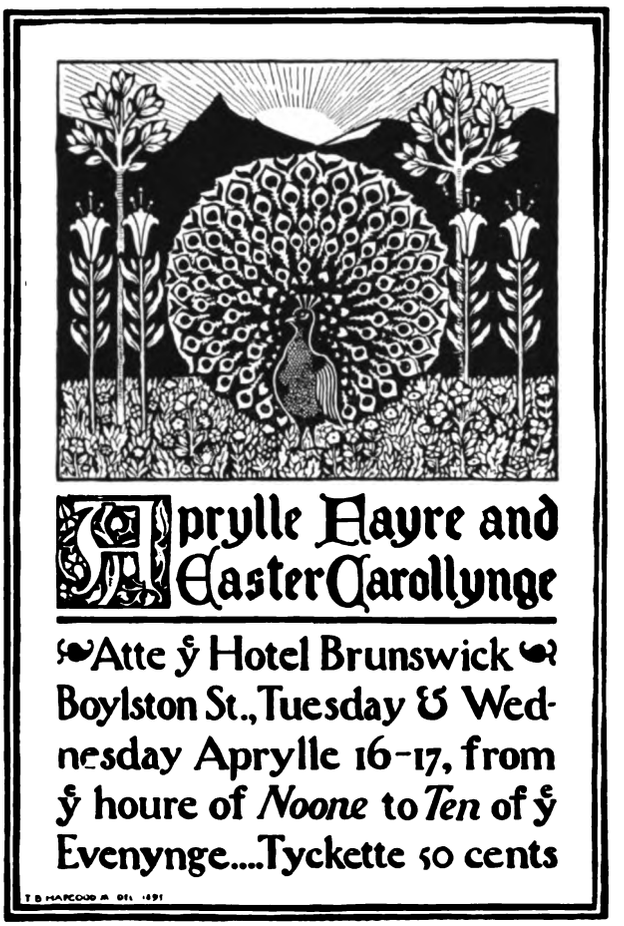
COMPOUND WORDS.

NO. I.—BY F. HORACE TEALL.

WHAT is a compound word? According to a common misunderstanding, it is a form coming between two words and one word, as shown in the question, often asked by printers, Is this two words, one word, or a compound? Somehow the notion has become common that a compound is two words joined by a hyphen, and that two words closely joined do not form a compound. The distinction is an unfortunate one, because in fact a compound word is a word composed of two words, whether written with or without a hyphen. The word *hyphen* means "into one," and the mark is used to show that the two words joined by it are, in such joining, one word. Printers will probably continue their use of the erroneous distinction, because it seems to be a convenient one; but it would be highly advantageous for them to learn to use another instead, as "two words, hyphened, and close," or any such simple differentiation.

No question as to form is more bothersome in printing-offices than the one noted above as asked by printers. Is it not worth while to find a reasonable method of answering it? We believe it is; but it seems at least equally important to show the unreasonableness of some thoughtless utterances about the subject. Their unsatisfactoriness lies mainly in the fact that, in dwelling upon a common objection to frequent use of the hyphen, they overlook the question of choice between two-word and one-word forms.

The *American Bookmaker*, in an article entitled "Decadence of the Hyphen," says that that mark "is fast disappearing, upon newspapers particularly," and holds that hyphens are out of place in quick news work. It says also: "When it is found that one authority, looked up to by printers, lexicographers, etc., throughout the country, has practically left the hyphen in its box, one is impelled to look for the reason, which is given in its pages. Reference is made to Webster's International Dictionary, which prints the following remarks on the subject: 'It will be observed that the hyphen is less frequently used than in former editions. Some words which are not infrequently so connected are given as continuous words, others as phrases. The hyphen in compounds seems to make the component words visibly distinct. The practice of lexicographers, authors, and printers is so various in this

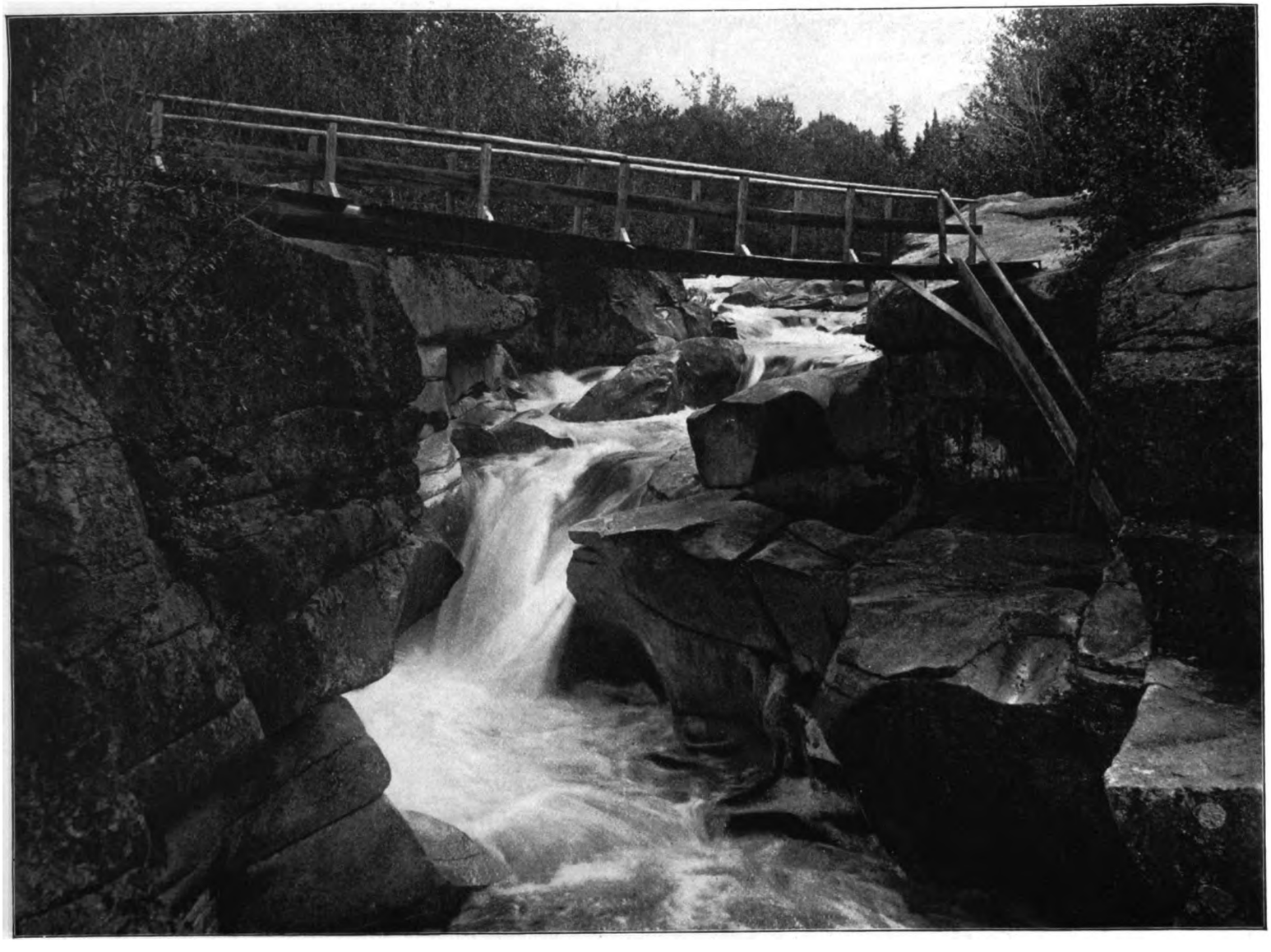


POSTER—DESIGNED BY T. B. HAPGOOD, JR.

matter that in a multitude of instances it is hypercritical or whimsical to pronounce dogmatically that either the use or the omission of the hyphen is the only correct form. The general principle followed in this work is to refrain from using the hyphen, (1) when the words have the same meaning in unconnected succession as when joined, and (2) when the compound may have the form of a continuous word without confusing the eye. But this principle, however reasonable, cannot be rigidly applied, because good usage, which must be respected, does not invariably conform to it.' These are very good reasons, and no better can be urged in favor of simplification."

We need not hesitate in affirming that the hyphen is as much used now as it ever was. Examination of different early English prints, or of those

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Half-tone plate on copper,
made by
C. J. PETERS & SON,
145 High St., Boston.

UPPER FALLS OF THE AMMONOOSUC.

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By permission of H. G. Peabody.

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of any former period, will disclose as much difference in form, with regard to the hyphen, as can be found in present literature. "Decadence of the hyphen" is not a fact. It is unfortunate that so many people look up to the Webster's International Dictionary as an authority, for there is no simplification in it, and no general principle is followed therein. The "very good reasons" stated are not the real reasons for the chaotic lack of method shown. The managing editor, who decided such questions, had a hazy idea that the hyphen should not be used frequently, and a proofreader importuned him to use it still less than he would if left to himself; sometimes the editor stuck to his own momentary whim, sometimes he yielded to the importunity of the reader. "Simplification," consequently, is exemplified after the same fashion as that of the magazine from which we quote, which prints *bookmaker* and *proof reader*. True simplification would certainly give these two words the same form, for they are surely as like in their make as any two could be.

Here are some forms from the International:

countingroom	dressing room	drawing-room
laughingstock	walking stick	poking-stick
horserake	horse car	horse-litter
horsewood	horse bean	horse-chestnut
seamark	sea mew	sea-mell
powderflask	powder mine	powdermill
powderhorn	powder puff	powder hose
wolfsbane	goat's bane	dog's bane
cockshead	dragon's head	snake's-head
cupbearer	bell bearer	armor-bearer
riflebird	thistle bird	egg-bird

Is this simplification? Is it simplification to give *hare's-tail* and fifty other such names of plants each with a hyphen, and *lion's tail* and seventy others each as two words? This is what the International does, and it is not done because good usage demands it, neither does it rest on anything like a general principle.

The New York *Tribune* says that "in conversation or in public speech, while spaces between words are necessarily indicated, there is no sign of sound or silence which marks the hyphen," and hopes that "the tendency may set in to make them fewer." To this the New York *Sun* objected, saying that the hyphen marks a time-space, and instancing *time-space* as an example, but calling it afterward a *time mark*. The *Tribune* uses many hyphens, and the *Sun* very few, though the latter now prints *small-pox*, instead of the correct form it used to print (*smallpox*). All the words following, and many more, are commonly printed in the *Tribune* with a hyphen, and in the *Sun* as separated words:

water-front	shirt-front	torpedo-boat
tenement-house	coat-tail	dining-room
sand-lots	tan-bark	composing-room

In neither of these two papers, however, is any real system shown, and the same assertion might be truthfully made of almost any periodical publication. Such inconsistency does not bother the reading public very much, simply because readers do not commonly think of it or notice it; but a hyphen often marks a real difference of sense, and it fixes the sense for the reader even when he is unconscious of it. A case in point was a heading, "A Baltimore Girl Biter," which did not tell positively what was meant until the article had been read. The two words certainly indicate at least a possibility of "a girl who bites," but it meant a girl-biter, "one who bit a girl."

Even the International Dictionary gives nearly a thousand compound nouns with the hyphen. If any of them *must* have such form, where can one find a logical reason for not using the hyphen in others like it? It cannot be called simplification to treat similar terms in different ways, according to the whim of the moment, though it would be an easy practice if proofreaders would or could leave the words in whatever form the writer or the compositor happened to give them.

Systematic simplification is possible, though our dictionaries have not shown it until the newest one was made. That one is mentioned now, because the treatment of the subject here must be deferred for a later number, and it seems well to give at least a clue to a systematic guide. Our later article will give reasons for the system recommended, with proof of prevailing usage, as found in the best publications.

Funk & Wagnalls' Standard Dictionary gives no word like *counting-house*, etc., in any form but the hyphened one; it gives every name like *hare's-tail* with a hyphen, except a very few, as *sheepshead* for a fish, that are established in the single form; it has no word just like *horse-rake* in any form but the hyphened one, though a few continuous words seem to be of the same nature at first sight; every name of a fish like *bluefish* (i. e., every such name of two syllables) is printed continuously, and every one that is longer, as *paddle-fish*, has a hyphen (except *silverfish*, to match *goldfish*, and *cuttlefish*, coming in a different category). Many such large categories of words have in this dictionary the same form, because they are all exactly the same in make, and because the best usage favors such treatment.

Two books sold by The Inland Printer Company are the only two that have ever covered this subject fully. One of them treats in full of the theory, and is the most suggestive writing of its kind extant, and so the most useful even for those who will not accept all of its conclusions. It will help the student to determine many points for himself, even if adversely, for which without it he would have to make originally the research which the author has exploited for him. The other book is mainly a long list, that would certainly be helpful, even for a proofreader who would not accept

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all of its forms unchanged. No one man is likely ever to set down forty thousand such terms in exactly the same form that any other one man would give them. No proofreader is likely to remember the forms he uses, without a record, well enough to keep to the one practice at all times, and especially no force of two or more readers can work together so well without a record as with one. Even if the proofreader has a Standard Dictionary — which every reader should have — a special list of compounds will be very useful, and save much trouble. If too many hyphens seem to be used, and the list cannot be accepted in full unquestioned, it could still be made very useful by marking changes in the book to suit the adopted practice.

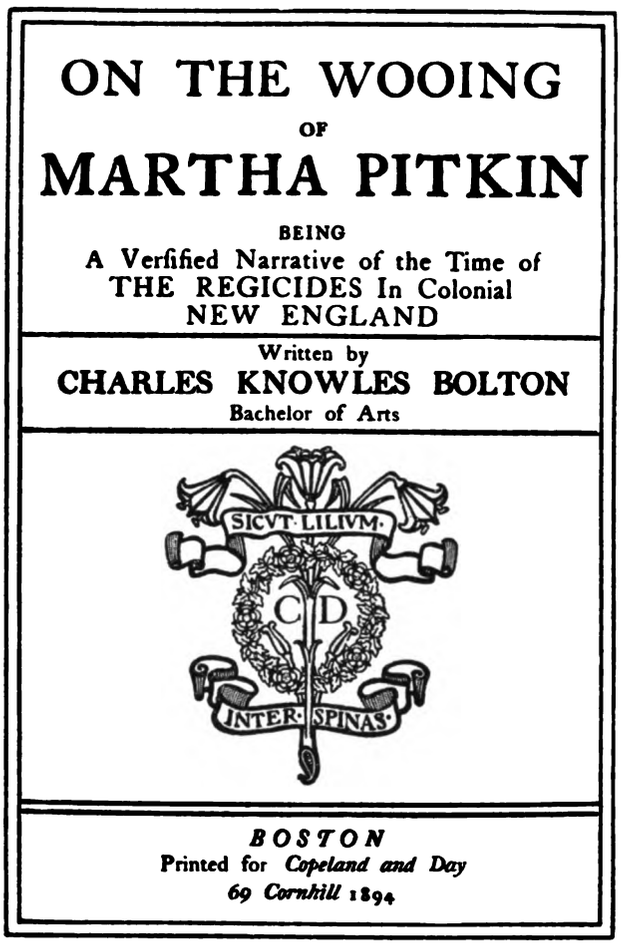
Written for THE INLAND PRINTER.

STEREOTYPE OUTFITS.

BY A. L. BARR.*

WHAT does a stereotype outfit consist of? This is a question frequently asked by men who would laugh at another who should ask: What does a printing outfit consist of? Yet the one is as absurd as the other. Stereotype outfits can be made at a cost of from five to fifteen hundred dollars. Buying stereotype outfits is like buying presses. What man would think of asking the cost of a press without naming the kind or the work expected of it? and yet men in the printing business will ask how much a stereotype outfit will cost, and are surprised when more definite inquiry is requested. Let us see how cheap a stereotype outfit can be made: I once had the privilege of seeing the following experiment tried, and you would have been surprised to know the degree of success obtained. It was in an office that had no stereotyping machinery of any kind, but had a foreman who was a genius. He wanted to make a few casts and made up his mind to do it. He had worked at stereotyping in former years and knew what was needed.

He got some blotting paper and some tissue, and then some bookbinders' paste and made his matrices; he then took an old bath brush and beat in the mold, and put it with several thicknesses of blotting paper over it in a copying press taken from the office, and then placed all on top of the stove until the mold was dry. He next took an old iron lye-pot and threw in a lot of old type, stereotypes and electrotypes, sent out and bought a cast-iron ladle for seventy-five cents, and took three pieces of wooden reglets for gauges. Placing his mold in the copying press, he screwed it down tight, set it on end and poured in the metal from the open end. After it was cool he took an old handsaw and cut off the gate and tailpiece. Next he punched holes in the plate, took the brads out of a cigar box, tacked the plate on a piece of pine board, and with an old jackplane trimmed off the sides and ends and also made it type high, after which his stereotype was ready for the press; yet you could not say


ON THE WOOING
OF
MARTHA PITKIN
BEING
A Verfified Narrative of the Time of
THE REGICIDES In Colonial
NEW ENGLAND
Written by
CHARLES KNOWLES BOLTON
Bachelor of Arts
SICVT LILIVM
C D
INTER SPINAS
BOSTON
Printed for Copeland and Day
69 Cornhill 1894

A TITLE-PAGE.

The original printed in black and red. Third and ninth lines in red; also the words, "Boston," "Copeland and Day," "69 Cornhill."

that he had any stereotype machinery although he had done a fair job of stereotyping.

A few years ago every printing office was crazy for a stereotype outfit, and to learn stereotyping. The owner, manager or foreman had seen it done, and knew that he could do it — all that he needed was the receipt for the paste; so of course there were firms started to furnish just such people with stereotype outfits. They first started out to furnish the outfit and give the receipt for the paste, then said they would teach the art, and next began to enumerate the different pieces of machinery to be furnished, until the purchaser would naturally think that he was to get at least half a ton of machinery. Imagine his surprise when the whole outfit would be delivered in a box three feet square, but as he had the receipt for paste he considered that it alone was worth what he paid for the outfit. These outfits were sold all over this country and

*NOTE.— The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping conducted by Mr. Barr on another page of this issue.— EDITOR.

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many printers were swindled, and to say stereotype machinery in their presence is like shaking a red rag before a mad bull. If they had bought a good outfit they could have saved its price several times in a very few years. Let me enumerate the machinery that is necessary in order to have a good stereotype outfit, for without good machines you had better not have any. A metal pot, steam table, trimmer, saw, shaver, casting box, ladle and brush. A small-sized outfit of this kind can be bought for $250. With this outfit and a little practice a great many dollars can be saved in almost any office, but I want to warn anyone that thinks he can do stereotyping without practice that he will surely make a failure. Don't think that because you have seen stereotypers mold and make a cast and finish a plate that you are a stereotyper. It is just as logical to say that the man that sees a compositor set type, or one that has learned the cases is a compositor. It is just as hard to learn to be a stereotyper as it is to become a first-class compositor or pressman, and there are fewer good stereotypers than there are good pressmen or compositors, in proportion to the number of men employed in those branches respectively. As any intelligent man can learn to set type or run a press: so he can learn stereotyping. When starting he must not expect success the first time, but be content to make a fair showing, and go about it the same as he would go about learning anything else, expecting to make a great many failures. The first thing to do is to find out what tools are needed, and after obtaining them work diligently and with patience, and in a short time the reward will come. It is surprising what different uses can be made of a good stereotype outfit.

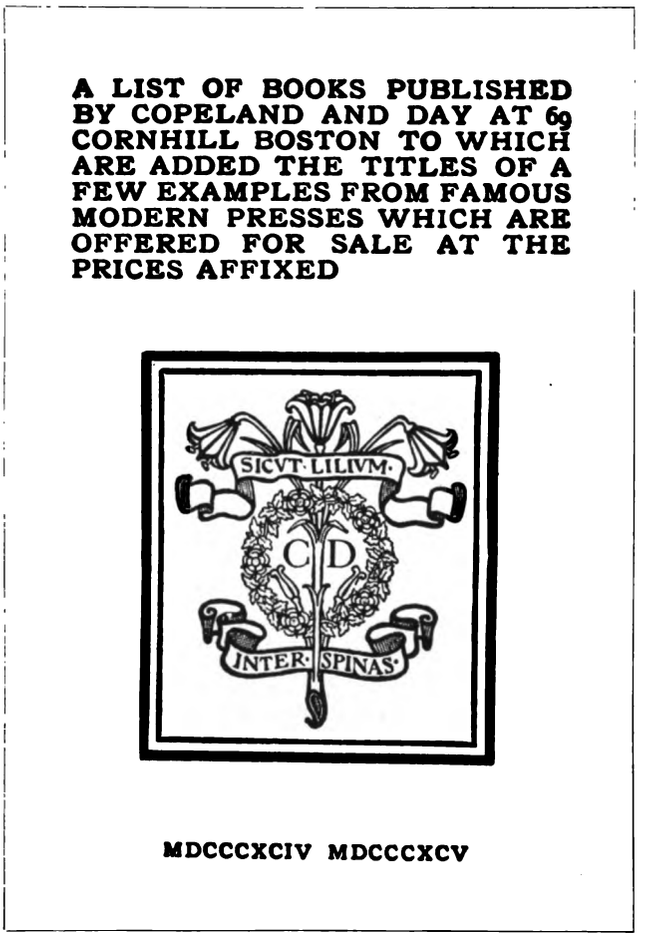
Written for THE INLAND PRINTER.

THE AGE OF OPERATORS IN PROCESS ENGRAVING.

BY M. WILLIS.*

IN the course of conversation recently with the proprietor of a large photo-engraving establishment he mentioned his need for more help, so having in mind one or two good operators we suggested them.

Toward one of them he expressed himself in this way: "So and So is too old," and yet we knew full well that this man was in his prime, and that technically he was one of the best operators in the country, and humanly speaking had many years of good work before him. Added to this he was a man who could be depended upon to be at his post punctually and constantly, and knowing all this we asked our friend why this man was too old? "Well," said he, "it is in this way. You know the kind of business we do. You also know what competition we have to contend with, and we cannot therefore afford to have in our establishment anyone who is too old; by 'too old,' I mean, too old to learn." A man may be the best operator in the world and yet be useless to us; he may be wholly wanting in adaptability. For instance, we want something turned out in a hurry; take the job to the "old" man and he tells us it cannot be done until some requirement, necessary in his opinion, is met. The customer cannot wait and we lose the job. But on the other hand, had we taken it to the "operator of the day," he don't care a continental which thing comes first!—it is all the same to him as long as he gets his salary on Saturday night, so he stops the work he is immediately engaged upon and turns out that which we are in a hurry for. It may not be technically nearly so good as the work which the other man would have turned out, but it is OUT and we get our money. You may say, Why not make the "old" man do the work? For this reason: You know how a man works when he is forced to do something which he doesn't wish to do. First of all, he gets sulky, which is provocative of profanity, and then the "old" man gets on his dignity, puts on his coat and walks out of the door, leaving you "in the soup," with lots of work on



CATALOGUE COVER FOR COPELAND & DAY.

*NOTE.—On another page of this issue Mr. Willis conducts a department of notes and queries pertaining to process engraving, to which the attention of interested readers is respectfully directed.

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hand and nobody to do it. In the modern photo-engraving factory, where a vast amount of work must be turned out in order that a fair dividend may be paid, a great deal of rough language is used and there is no time to be consumed in waiting and considering somebody's dignity. They would much rather have somebody without the dignity who would get out the work quickly, even



CHARACTER HEAD, BY OTTO STARK.

if there are dots in the shadows of his negatives, which, as we all know, can be painted out on the plate.

We know that the above is true, but we also know that such methods tend to a very average class of work. It is all very well to say it is as good as another's; but that is a poor argument, and we are exceedingly sorry for the sake of photo-engraving to note the present trend of matters in this direction.

In ordinary commercial photography there are two classes of work which pay. First, high-class work with high prices; and second, cheap work and lots of it. The medium never has paid and never will.

The medium class demand almost as much work upon their photographs as the high class, but they don't want to pay for it, thus leaving a small margin for the photographer.

The high-class man can afford to put plenty of time on his work, and the cheap man puts on no time at all, so that the latter makes the best average of profit. So it will be in photo-engraving. We know of certain high-class firms who charge good prices and turn out a high class of work, and we know of other establishments where the prices are almost anything you will give, and where the work turned out is only fair to middling.

Going back to where we started from, namely, the subject of age, we would advise men who have reached a certain age who are able to turn out first-class work, to apply only to high-class firms for situations, and not to apply to the modern factory; for, supposing them successful in their application, they will not remain long in their position, and no matter whose fault it is, every time a change is made a chalk mark is put up against them, and it is harder to get employment commensurate with their capabilities.

If a man has reached the age of crankiness, he had better remain in one place and let the crank rust rather than go from place to place and thus keep the crank bright by constant use.

Written for THE INLAND PRINTER.

ESTIMATING BEFORE AND AFTER.

BY LEON HORNSTEIN.

THE printer who would be most likely to get to the front under ordinary conditions is the one who can place an estimate of cost of a job "before taking" alongside of an estimate "after taking," and have the two tally in all their details.

Figuring out the cost of work *after it is done*, is second in importance only to charging it up. The man who does it is in most cases a successful business man. The man who fails to do it usually falls far behind his competitors, and wonders why it is that they can lead him such a race.

Many printers, after years of experience, are unable to arrive at the cost of work even approximately, simply because they have relied on their judgment in preference to the more scientific methods which could be employed. The practiced eye can readily determine how much time *ought* to be consumed on a job, but who can say how much time is actually spent, unless he informs himself from day to day and from week to week as the jobs pass through the office?

In order to make an intelligent comparison of cost as estimated when the job is taken, and actual cost it is necessary to have an estimate blank, which should invariably be used when figures are given. This blank ought to specify the different items which go to make up the job, and the estimated cost of each of the items should be put in its proper place on the blank. Such details as quantity and quality of stock, number of ems to a page, number of electrotypes, number of impressions, etc., should be put down.

It is not of so much importance that this blank should be perfect as that it should be accurately

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filled out and filed away for reference. A committee, appointed by one of the associations of printers of this city to prepare a uniform blank, after laboring for some time, finally came to the conclusion that a blank suitable for all offices would be too large, and while this committee submitted such a blank, it suggested at the same time that each printer should select such portions of it as were suited to his business, and discard the remainder. The blank shown below has been in use for several years in one office and has been found well adapted for this purpose in that office. It is given here merely as a suggestion. It is possible that nearly everyone who desires to copy its main features can find some little detail where he can improve on it and make it a little more suitable for his own purposes.

Chicago..... 189....

For.....

.....

Job .....

.....

Stock .....X..... lb.						
.....X..... "						
Cover .....X..... "						
.....X..... "						
Composition, ...ems to p.						
.....hours to p. @						
.....						
Electrotyping.....						
.....						
Presswork,.....forms ....imp.						
..... " ..... "						
Ink						
Binding.....Folding						
.....						
Gathering.....						
Stitching						
Covering.....						
Trimming						
.....						
Tableting ..... tabs						
Ruling						
Numbering						
Perforating.....						
.....						
.....						
TOTAL.....						

The feature of this blank which has made it better than many larger and more complete ones now in use is the division into three columns. These columns can be used in various ways. If several different quantities are to be bid on, the columns can be used for the various quantities. Sometimes it is necessary to figure on a different number of pages, the quantity remaining the same, when the columns can be used for that purpose. If the job calls for estimates in one or two colors the columns will also be found useful. Thus it will be seen that these columns can be used wherever more than one figure is required on a job by simply heading them with appropriate headings.

A blank of this kind, carefully filled out for every job, will be found of immense value in all printing offices. It will show at a glance exactly what was figured on, no matter how long a time has elapsed since the estimate was given. The details entered at that time will be found useful when the job is received. It will not be necessary to rack one's brains trying to think of certain items, in order to make sure that the job as ordered is the same in all particulars as the one figured on. In this respect alone an office is frequently saved a loss by the proper use of such a blank.

In order, however, to get all that is possible out of this blank, it is necessary to supplement it with a suitable job ticket.

Space in the present issue will not permit any extended remarks on this job ticket. This will be taken up at greater length in a subsequent number.

Suffice it here to say that this job ticket should contain all the essential elements of the estimate blank, room for special instructions, and space for the time of all hands employed on the work.

It is not essential that the workmen should themselves enter their time on this ticket. In fact it has been found that a much more accurate record of time actually put in on work can be obtained if, instead of workmen entering their time on the tickets, they are required to account for all their time on a separate record. The work of entering the time for a particular job on the ticket would in that case have to be done in the counting room, but the results would be by far more certain.

The job ticket thus containing all the information necessary, it is but the work of a few moments to figure out the cost of the various items. A comparison with the estimate blank will then prove both interesting and instructive. Men of the greatest experience find very often that there is a frightful variation between the two.

That, however, is the very thing we are trying to discover. There are thousands of jobs printed every year at prices that would not be duplicated if the actual cost were examined into in this way.

This figuring out cost after the work is done may seem to many like a great waste of time, but nothing pays so well in a printing office as system and close attention to details. Besides the experience which the man who does this figuring gets from it, it is of incalculable value. If he is so constructed that he will learn from experience, he will become such an adept at figuring that the jobs on which money is lost will approach the vanishing

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point. The employing printers of Chicago within the last year made a very exhaustive study of the cost of working presses, compositors, etc. One of the most remarkable features of this investigation was the fact that the men who labored on the committees were frequently amazed at their own figures and went over them again and again to verify them. These men were practical men with long experience, whom you would least expect to be surprised at anything of that kind. Everyone admits that the printing business, like the learned professions, cannot be completely mastered. There is always much more to learn.

Several valuable books on the cost of printing have recently been issued which summarized a great deal of the experience obtained by close application and businesslike methods. These books will be found instructive, but it is impossible to cover all the points that arise in a work of this character. They show, perhaps more clearly than can be done in this brief article, the necessity for adopting a system as outlined above.

Written for THE INLAND PRINTER.

TEMPERANTIA.

BY BERKELEY UPDIKE.

IF there is at the present moment one tendency which, above all others, seems paramount in almost every department of modern life, it is the love of singularity. It is an evil which is showing itself in all sorts of curious and unhealthy ways, and whether or no it is the result of an exhausted vitality, manifesting itself in abnormal phases, which are merely symptoms of disease caused by the rush and hurry of modern life; or whether it is the result of an excessive competition which drives men into productions which they themselves recognize as insane (in the sense of being unhealthy), I should scarcely feel competent to decide. At any rate, whatever the cause may be, this love of singularity is seen in our literature, in our art, in our individual opinions, and in (what I am old-fashioned enough to believe is often the result of belief) our conduct.

Take, for instance, the literature displayed in our bookshops, in the bookstalls of the railway stations, in the thousand and one places where light literature is for sale. Even the very titles of many of the volumes are of a nature which would not have been tolerated ten, nay, five years ago. It is not that people wish to be more sensational or indecent in this age than before, but apparently they are driven to sensationalism and indecency because that is the only thing left which startles an eye and mind already jaded and worn-out with a multitude of impressions and sensations. The love of the extreme, the purchase of the extreme even at the expense of the ridiculous — this seems to be the prevailing vice. But to be heard of, and to be heard of at any cost, is a mania that has very much in common with that of the person who, to attract attention, parades the streets dressed in a red flannel costume, with peacock feathers in his hair. This is only an extreme method of attracting public attention. To be sure, a promenade of this sort may end in a summary departure to a suburban estate where a large retinue of servants supplies the needs of an extremely miscellaneous house-party. If the servants are called "keepers," and the estate has a name famous in the annals of lunacy, it probably does not, at the moment, incommode the visitor.

If we are able to notice this tendency in literature, it is also true that we are beginning to notice it in decoration; and in decoration in that relation which most interests the readers of THE INLAND PRINTER — namely, as applied to printing — this tendency is obvious. As much there as elsewhere we find that, beginning with an effort to be striking, we end by becoming ridiculous. A few clever men have undoubtedly contributed much to the better understanding of decorative work in relation to the printed book. But although they have, on the whole, been successful in what they have tried to do, they might better never have been born than cause others to offend so strikingly as many at the present moment are doing. In printing, above all things, there seems just now to be a foolish affectation — the affectation which places a line of type at the side because it would be natural to have it in the center, and in the center because most persons would expect to find it at the side. This appears to be the sum and substance of an enormous amount of printing which is intended to be delightful because unexpected and surprising. Indeed, we must admit that although after a while it ceases to become unexpected, surprising it will always remain!

Let us select one of many instances — the application of (what is in itself) an excellent rule, to use one font of type for one book. This *may* be done with good effect; but we see it carried out in fashions which were never imagined by the old printers whose custom it was. The whole style of writing is today changed; and it must be said that the persons (however skillful) who have endeavored to print, for instance, a conversation without anything to mark the different paragraphs except an ivy leaf, or some such ornament, have not, as a rule, produced a particularly intelligible or happy effect. There is a suitable use of one font of type for a book, but the book must be so constructed in literary form as to allow of such treatment. In other words, the rule does not apply at all times and in all places; but unfortunately there seems to be an idea that it is of universal application.

Now, printing of the sort introduced by Mr. William Morris, and the principles of which he so thoroughly understands, will not probably perish

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from among us. But it is greatly to be wished that persons who have not laid hold of the principle on which his books are printed would not attempt to imitate him. Elegant and suitable as is the simple printing as practiced by him, it is full of dangers for the untrained, who adopt the style set by him as a universal panacea for all difficulties in printing. Anyone who has worked at all on such lines will find after a while that he has lost the delicate sense of proportion of types; his "eye" is gone. And it is with an infinite sense of relief that, laying aside such imitations, we study the lighter, more delicate printing, such as is shown in books printed as Whittingham printed at the Chiswick Press. At the present moment I should advise a thorough study of some of the best examples of Pickering's books — such as the 16mo Vaughan, the octavo George Herbert and Sir Thomas Browne, the charming little "Approach to the Altar," by Bishop Ken, in Whittingham's work, and in the work of today, the delicate, studied arrangement which may be seen in the best of the Century Company's title-pages, and in the clever and careful bits of minor printing arranged by Mr. Frank E. Hopkins, of De Vinne's. This will be the best possible corrective for those who believe that the last word has been said by the introduction of recent styles. For while it is not necessary that the perfectly uninteresting pieces of "straight" typework should be continued, there is a *via media* between the extreme so-called æsthetic printing now in vogue and the hackneyed printing of ten years ago.

Work on the lines of Whittingham and of the Constables requires infinitely more knowledge, infinitely more patience and infinitely more taste than the "extreme" work. There are, indeed, very few persons who have the patience to work out such problems. But in the present rage for striking forms, for bizarre and odd decorations, in themselves without sense, and doing nothing more than surprising the eye, it may be of some service to point out the saner, healthier, more Anglo-Saxon and more thorough methods of composition, which will never "go out" and which cannot be superseded. This recent revival has taught us much. It has shown us the beauty of a page of type which has color and compactness. The old work on which the revival is based, and the modern work, when well done, is, and always will be, beautiful and admirable. Underlying it there are rules, and these rules can be stated. But in the kind of work against which this paper is a protest, there are no rules, no law, no order; the public has had enough of ugly oddity, and the tide is turning to more normal things.

A great deal is said about what we are to do at the beginning of the next century, but probably by that time the simplest, newest and most original thing left us will be a good digestion, a healthy mind, an ordered life and a sincere conviction of the chief truths of the Christian religion, with as much innocence as the last five years of the present century will have spared us. I believe that as this will be true in general of life, that it will be true of printing — that at that happy time we shall print rational books, expressing healthy ideas in a normal manner — that being the most daring form of originality which the twentieth century can conceive. Fashion and sense will for the moment go hand in hand, and I can but appeal to all persons who wish to hasten this millennium to practice that temperance and self-restraint which are, whether in art or conduct, the only "tendencies" which finally survive. On all sides we begin to hear notes of protest at the vagaries which beset our modern life. These vagaries will perish. If in the art I care so much for I can aid one single affectation in perishing the sooner, I shall feel that I do not write in vain.

BOSTON, March 10, 1895.

Written for THE INLAND PRINTER.

ELECTRICAL PICTURE-MAKING.

BY C. F. BATCHELDER.

THE recent invention of Mr. N. S. Amstutz, of Cleveland, Ohio, whereby a more or less perfect impression of a photograph may be transmitted by means of a varying electric current, is made the subject of an article in a late issue of the *Scientific American*.



No. 1.

SPECIMEN RESULT OF EXPERIMENT IN ELECTRICAL PICTURE-MAKING.

While neither the idea nor the mechanical method employed is entirely novel, the results achieved by the "Amstutz Electro-Artograph" are somewhat in advance of previous efforts in the same field, and are worth studying as a new

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application of the telephonic and phonographic idea. Briefly described, the process involves:

First. The making of a washout gelatine film, by means of photography, from the original picture.

Second. The fixing of this film upon a revolving cylinder, upon which rests a point attached to one



No. 2.

SPECIMEN RESULT OF EXPERIMENT IN ELECTRICAL PICTURE-MAKING.

end of a lever, said lever traveling from end to end of the cylinder as it revolves, in a manner similar to that of the phonograph, the point thus traversing its entire surface spirally.

Third. The production of varying intensity in an electric current by means of the vertical motion of this lever, said motion being caused by the elevations and depressions in the film attached to the cylinder. The method of varying the intensity of the current is the original point of the Amstutz machine.

This fluctuation of the electric current actuates correspondingly the motion of another lever at the other end of the wire at the receiving point. This lever also rests over a revolving cylinder and traverses it in the same manner as did that at the sending end. This second cylinder is coated with wax similar to that of the phonograph. As the lever rises and falls it cuts a line, by means of a V-shaped point attached, to a varying depth, which results in the production of a line engraving of the original picture in wax.

The accompanying pictures are said to have been engraved in three minutes after the machine was ready for business. Nothing is said, however, about the time required in the preparation of the preliminary film, nor the respective location of the sending and receiving instruments. As in previous efforts in this direction, the points which may render this machine impracticable for actual service in a news direction are the time required to prepare the original negative and relief film, and to make an electrotype printing plate after the image is transmitted. This figures in hours—and only minutes and seconds are taken into account where telegraphic service is to be considered. Secondly, the extreme difficulty of securing precise synchronizing action in cylinders and levers many miles apart, through the uncertain action of an electric current.

The pictures produced are of course crude. But unless they could be much improved, they would be of no value for ordinary illustrative or artistic purposes. In their present form they would be of no value in newspaper illustration, which makes little if any service of tints. Sharp outline cuts, in bold black and white, are the desideratum. Mr. Amstutz's cuts would be indistinguishable blurs in even the best printed of modern newspaper pages, and it is difficult to see how by his method they could be much improved.

There is presented in this connection two results from experiments in the same line made some years ago in Chicago. In this case only a direct and unvariable current was used. The principle upon which the sending and receiving instruments were operated was virtually the same as that of Mr. Amstutz, only a flat plate was used instead of a cylinder. The original picture was a drawing instead of a photograph. The same



REPRODUCTION FROM ORIGINAL TRACING USED IN MAKING SPECIMENS NOS. 1 AND 2.

objections operated in this case which may apply to the present experiment.

Elisha Gray's telautograph appears to be the most practical so far of all machines invented for this purpose. And that the telautograph, which has been perfected and in operation for some years,

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has not been commercially applied to this purpose to any appreciable extent, would appear to indicate either that the electric current cannot be depended upon for precision in this regard or else there is not a sufficient benefit to be derived from its use in this direction to warrant its application to modern illustrative purposes. A daily paper speaks of the possibilities of the "electro-artograph" for detective purposes. Its practical usefulness even here



REPRODUCTION FROM THE "SCIENTIFIC AMERICAN" OF AN ELECTRO OF A PICTURE MADE BY THE AMSTUTZ ELECTRO-ARTOGRAPH.

will, in my estimation, be found to be very small. The results would be of the nature that has followed the use of collotypes made by some houses, of which the London *Photogram* tells. A murder had been committed in a busy northern town, according to the *Photogram*, and a number of collotype portraits of the murderer were rapidly printed and circulated among the chief police centers, in the hope of securing an arrest. The surprise of the chief of the detective department may be imagined upon receipt of the following message from an office in London where six of the portraits had been sent: "Have arrested five of the wanted men, and have every prospect of securing the sixth before night."

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the five weeks which have elapsed since my last letter, some fifteen patents relating to printing have been issued by the government. Among the devices patented, several will probably prove of more than ordinary interest to your readers.

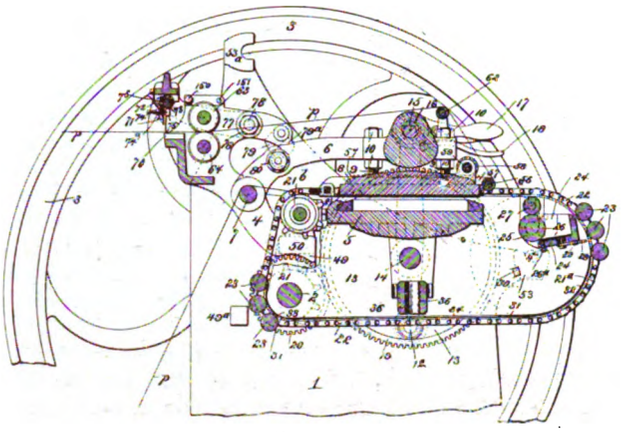


FIG. 1.

Fig. 1 shows a section of a printing press invented jointly by William M. Gerkey and Augustus Mayerhoff, of St. Louis, Missouri. It is adapted for operation, with slight adjustment, in either horizontal or vertical position, and for either endless roll, sheet, card or other printing. The form bed is carried by a pivoted frame, while the inking apparatus, the platen and its accessories, are mounted to turn upon the fly-wheel shaft to an extent of ninety degrees from horizontal to vertical position, or vice versa, and to be locked in either position for printing.

Fig. 2 shows a perspective view of a machine for manufacturing tape controllers for composing machines. It was invented by Frank A. Johnson, of Philadelphia, Pennsylvania, and assigned to the Tachytype Manufacturing Company, of Minneapolis, Minnesota. A series of impressions are punctured in a strip of paper and then the strip is fed to a composing machine in which the type corresponding with the impressions are automatically composed. The most important feature in the present device resides in the means

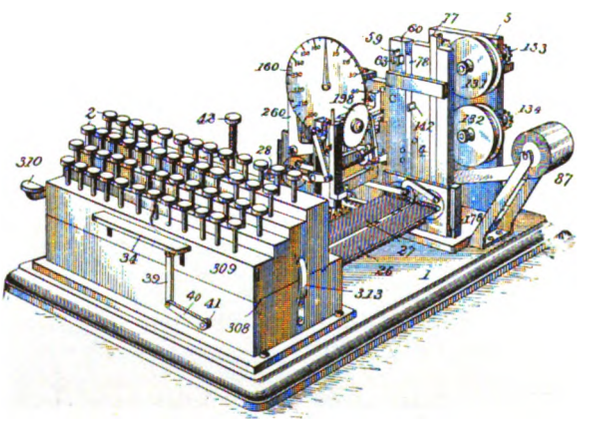


FIG. 2.

for producing characters in the strip which will cause the proper spacing of the typesetting apparatus to produce an accurately justified line of type. The patent covers broadly the producing of a justified controller strip.

The printing form shown in Fig. 3 was invented by William B. Hamilton, of Toronto, Canada. The bed or base is composed of ground cork and oil rolled to a perfectly even

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thickness; this being thought superior to wood, millboard or sheet rubber. The type receptacles are forced down in whatever fanciful position desired into this soft bed and are secured in place by prongs or flanges.

The bracket or support for type cases shown in Fig. 4 was patented by Samuel Stephens, of Somerville, Massachusetts. It is designed to support three or more cases and a galley at once in such a manner that each of them shall be readily accessible. The supporting ledges are so arranged that it will be necessary to move only one of the cases to gain full access to all of them. The shifted case remains at the same angle throughout the movement.

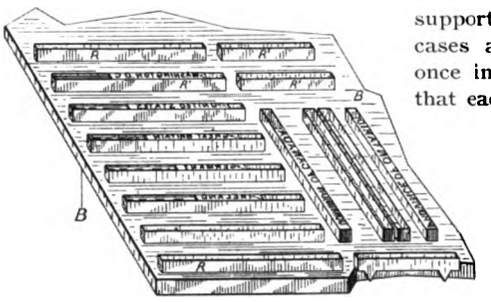


FIG. 3.

Fig. 5 illustrates a machine for feeding sheets of paper. The inventor is John H. Knowles, of Philadelphia, Pennsylvania. The sheets are set up endwise in the holder D′, which has a curved front and an inclined bottom. The outermost sheet of the pack is withdrawn from the lower edge of the holder. First a reciprocating frictional finger forms a buckle or pucker in the forward end of the sheet adjacent to one of its corners, then a blade passes along the entire edge of the sheet completely separating it from the rest of the pack, and finally the sheet is withdrawn and delivered in accurately registered condition.

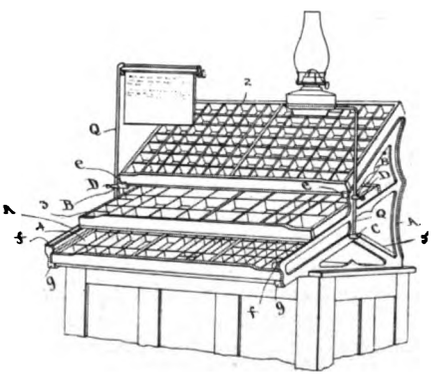


FIG. 4.

Another patent for paper-feeding devices was granted to Frederick Hayer, of Liverpool, England. With this apparatus the sheets are laid flat upon a table and are fed from

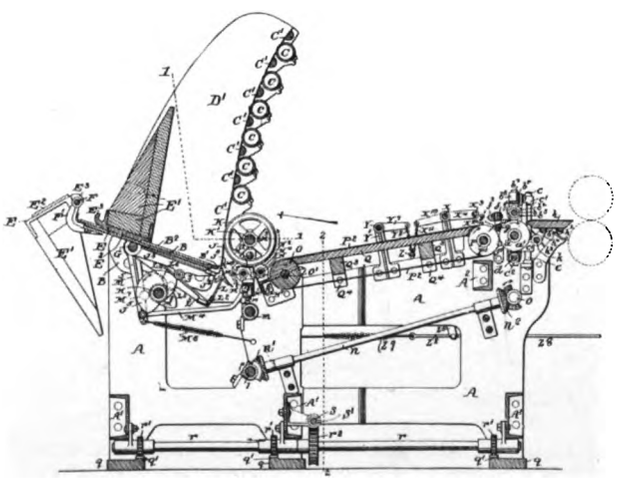


FIG. 5.

the top of the pile. The sheets are separated so as to be taken one by one by means of a diagonal blast of air acting upon the edges and corner of the pile. The sheet is first lifted and then given a backward movement, and finally an intermitted upward and forward movement to the conveying mechanism.

The patent granted in December, 1894, to H. B. Cooley, J. M. Noble and J. E. Zevor, of Hartford, Connecticut, for

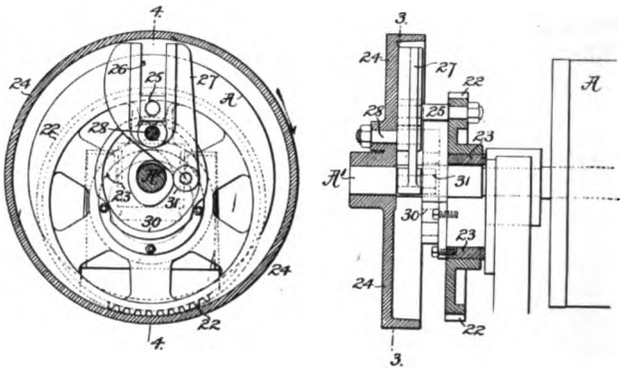


FIG. 6.

paper-feeding mechanism, has been reissued with amended claims. A reciprocating suction pipe passing beneath the sections of the upper feeding roll separates the bottom sheet from the pile and carries the same to the feeding rolls. With this feeding device the paper can be replenished without stopping the machine.

A paper registering machine was patented by Talbot C. Dexter, of Fulton, New York, and the patent assigned to the Dexter Folder Company, of New York city. The sheets are fed from the feed board to the folding machine by endless tapes, and after being delivered to the folder are automatically registered laterally by electrically controlled means somewhat similar to that shown in a patent granted to the same party some three years ago.

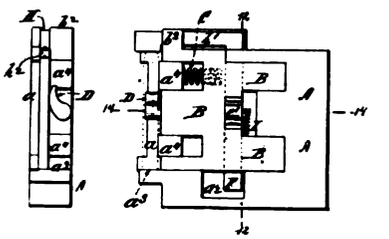


FIG. 7.

A patent was granted to John R. Rogers, of Detroit, Michigan, and assigned to the Rogers Typograph Company, covering a "Machine for Making Printing Surfaces." It relates solely to mechanism for assembling in a line a series of dies, from which either a cast may be made or an impression in soft metal taken. Matrix or type carrying bars are loosely carried upon the endless moving belt, and means are employed for holding the bars stationary while the belt is in motion. The belt serves both to assemble and distribute the bars.

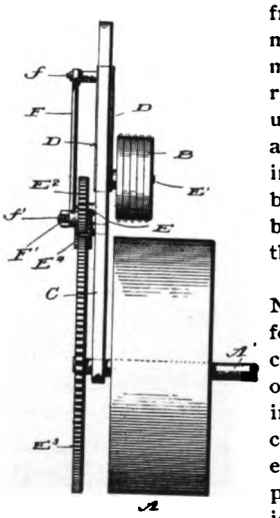


FIG. 8.

Charles Potter, of Plainfield, New Jersey, invented the gearing for driving cylinder printing machines shown in Fig. 6. The object is to drive the bed and cylinder at the same speed. The cylinder-driving gear is mounted eccentric to the axis thereof and pivotally connected to the cylinder is a slotted arm engaging a stud upon the gear, while a cam rocks the arm on its pivot as the parts revolve. This secures perfect uniformity of surface speed, and compensates for the peculiar motion derived from the crank.

Fig. 7. shows a carrier for type-distributing machines invented by Louis K. Johnson, of Brooklyn, New York. These carriers receive, hold and convey the type until

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While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

DISCREPANCY IN TYPE STANDARD.

To the Editor: NEW YORK, April 17, 1895.

Possibly this may interest you. It was a hint to me that the best of rules are not without exceptions. Both were well-known makers.

A discrepancy was noticed in measuring and the type measures in use were compared. It was found that while the agate, long primer, small pica and pica measures were the same, the nonpareil, minion, brevier and bourgeois varied from ½ to 2 ems in a hundred. B. O.

FROM FRANCE.

To the Editor: PARIS, France, April 1, 1895.

Since a few years the excellent practice has been extending in France of holding typographical contests between printing offices in a city, or of a region. It has been the natural sequence of the kindred trials of emulation between apprentices. These competitions rarely embraced that "racing calendar" of so many ems an hour. The competitive idea has now advanced a stage. The proprietor of a technical publication in Bordeaux invites competition, not only from French, but Belgium and Swiss printers, for a design suited for a college diploma or a professional certificate, and comprising about a hundred words. Money prizes will be given, and fifty copies of each model must be sent in. The competitors are left free as to choice of ornamental designs, type, size of paper and width of margin; the inking may be in colors or black. Any English printing office with a font of French type could enter the lists and stir up the French ring by some lively styles and faultless machining. Why not organize a truly international contest of composition and finished work by printers? A hint to enterprisers. The annual meeting of the Federation of European Journalists will be held this year at Bordeaux, some time about the close of August; there will be large attendance of newspaper proprietors, independent of editors. Why not organize a collection of specimens of typesetting, by hand and by machine, with cost of type? Samples of paper could there be added, accompanied with tariffs. I feel orders would be booked, at least for novelties in printing plant.

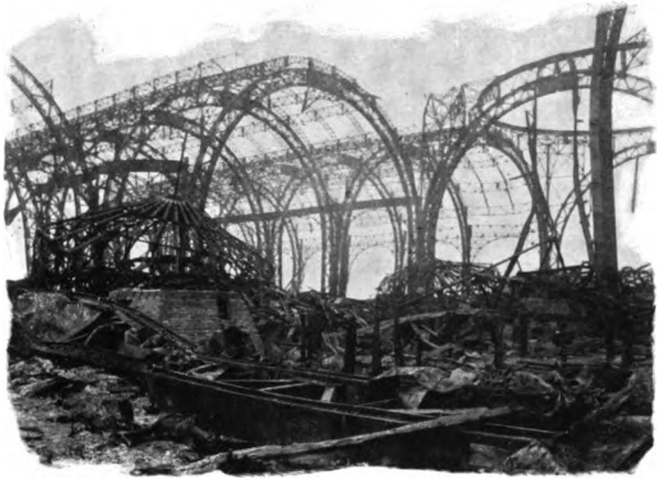
Under the direction of the head manager of the professional schools the paper industry holds an annual competition among its apprentices; the latter, of both sexes, are divided into categories, following their years of apprenticeship, and execute the specialty of work in paper and cardboard that is ultimately to be their trade; they bring with them their own materials and instruments of work. Concurrently there are other contests taking place between young engravers, sketchers and designers. Any real talent that shows is certain to be noted and remembered by employers. All these outlets of active progress are deserving of success.

No period in the history of printing, paper manufacturing and bookmaking is so poor in authentic archives as that between the fifteenth and eighteenth centuries. It is the "Encyclopædia" of Diderot and d'Alembert which forms the first exact document on the arts and industries of the last century. In order to take stock, as it were, of what is ancient, peculiar, and perhaps hidden in connection with printing and books, the city of Limoges, under the auspices of the Archæological and Historical Society of Limousin—one of the old provinces of France—will hold during the summer an exhibition of loans: books, manuscripts, etc., culled from the libraries of the old and residential families of the realm. Some good finds and curios may be expected.

The printing trade in general continues to be rather flat; many offices have to reduce the weekly total of working hours. The federated typos of Paris have fixed $1.60 instead of $1.40 as the salary for substitutes employed on journals during Sundays and fête days, while limiting the maximum of 1,600 letters per working hour. Until publishers have completely worked off their glut of books, and which is being slowly done, there can be no healthy revival in the printing trade. A rival journal to the *Figaro* is announced to appear in the current of the month, it cannot be said that the "want is long-felt"; a company journal, to compete with the *Figaro*, must have as unlimited a command of cash as Mr. Astor's *Pall Mall Gazette*. Now, newspaper enterprise in France has not soared, as yet, to that height. Shorter articles and a greater infusion of new blood are required in the *Figaro*, and were it to reduce its price from 3 to 2 cents, its sale would go up by leaps and bounds, because it is old-established and has extensive connections. The paper trade is anything but brisk; wood and straw pulp are pulling down prices and lessening the demand for superior qualities.

Pascal observed that, if Cleopatra's nose had been a little bit longer, or a little bit shorter, the face of the world would have been changed. The Society of Authors, or *Gens de Lettres*, in their recent general meeting, displayed a good deal of envy, hatred and all uncharitableness toward Emile Zola, by electing him not first but twelfth, as member of the governing committee; that is, ranked respectable, but in point of talent with inferior writers above him. The result of the vote was received with stupefaction and exclamations of "Shame!" For Zola the incident was amusing; he has had to confront greater rebuffs than that; he has the consolation to know—apart from the nature of his books—that with the foreigner his name symbolizes the literary talent of France. And as for his novels, it is useless recording the number of editions they have passed through. But mark the appearance of Nemesis. The general assembly, that elected the committee of twenty-two members, saw the next day their own elected committee unanimously nominating Zola president of the society! What flux and reflux. The Academy played battledore and shuttlecock in its day with the candidateship of La Bruyère, and the National Society of Artists morally blackballed Meissonier, by declining to elect him a *de facto* member of the jury for awarding prizes at the Salon, which led ultimately to a split between the knights of the easel, and the promotion of a second National Society of Painters. Zola may be excused indulging in a second laugh: the Academy also resolved to make its "*niche*" to the eminent writer. Led by the "perpetual" secretary, M. Doucet—for with an association of "immortals" that functionary must follow suite by being "eternal"—Zola's application for admission was blackballed. Camille Doucet has just died; he was not a grand *littérateur*, but he was an Academician, and Piron could not boast of that. Like charity, academician covereth the multitude of sins. By his will, M. Doucet directs that one of the pall-bearers shall be the president of the Society of Authors, who is none other but Zola himself; he will be the great blackballed among his blackballers. Why, that "note" in the funeral cortège is sufficient to guarantee a multitude of sightseers. Two years ago the Institute of Anglo-American Journalists invited a French deputation of confrères to attend their conference at London, and assist at their banquet. Zola and Maquard, of the *Figaro*, were

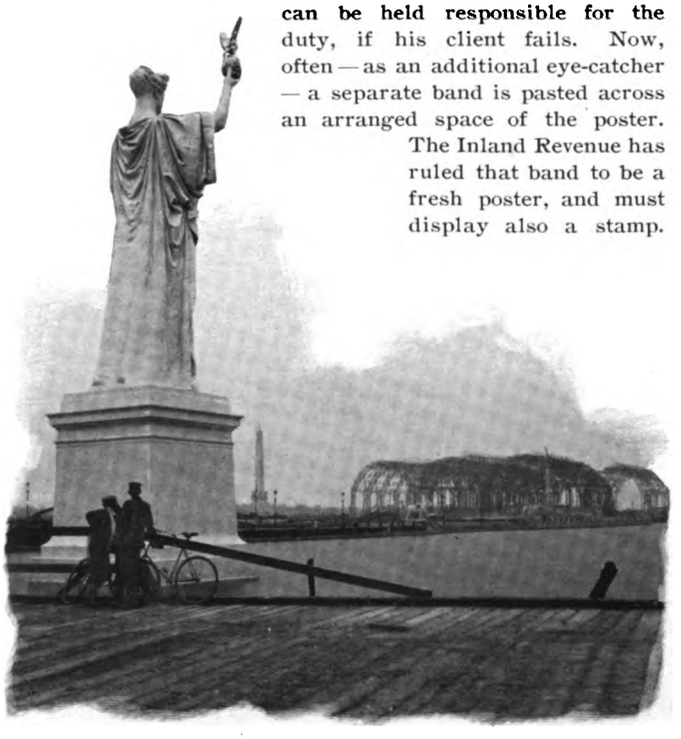
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THE WORLD'S FAIR IN 1895.
View in ruins of Machinery Hall, near central dome, looking southeast.

the biggest of the half dozen guns selected. From the first — and I know the intimate history of the affair — Zola, who shrewdly took in the situation, begged the press committee to do whatever they liked with him. The congress, of nearly 2,000 journalists, knew the reputation of Zola, and pardoning him for *Nana*, etc., told him to go and sin no more; but not one in a hundred were aware of Maquard's standing. The latter was *froissé* at being ignored, and much diplomacy was required to prevent his premature return to Paris. But he never recovered from what he considered — but wrongfully — the British journalistic slight. It would not be too much to say it accelerated his death. But it had another consequence: the London oration where Zola was apotheosized as the first of the immortals of French literature, raised a storm of jealousy in the solemn world of letters, and which buffets Zola to the present, as it will up to his last hour.

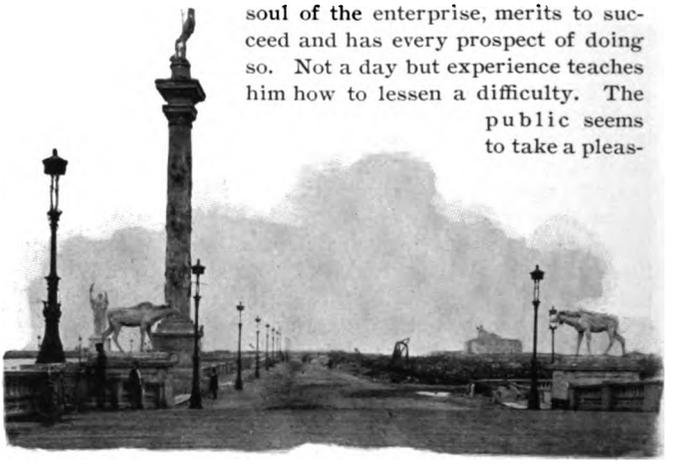
In France, all posters have to be stamped, and the printer can be held responsible for the duty, if his client fails. Now, often — as an additional eye-catcher — a separate band is pasted across an arranged space of the poster. The Inland Revenue has ruled that band to be a fresh poster, and must display also a stamp.



THE WORLD'S FAIR IN 1895.
View looking west from east end of Court of Honor, showing Statue of the Republic, with arches of Machinery Hall and the Obelisk in the distance.

The *Salon de la Rue* — as the mural chromo pictural advertisements are called — are becoming more and more positive displays of solid, artistic skill. "Pal," whom the firm Paul Dupont has spirited away from London to be their next to exclusive designer, turns out remarkably brilliant work, in point of correct drawing, graceful expression of subject, and harmony of colors. One illustrated poster of his, and in four colors, represents a lady descending from her bicycle, just to pencil on a wall the address of the maker — given in large letters below — of the machine, and has so turned her head as to display, not an arch, but a winning, eye-smiling glance, at the presumed observer of her contentment. An American girl sat for the model duty, and never did any wall poster exhibit a handsomer face, lit up with eyes beaming with joyful life. It is the best work M. Pal, who is a Roumanian, has yet turned out; crowds stop to admire it.

The career of the little illustrated *Quotidien* is followed with much curiosity by those who are convinced that the daily press of the future must include colored pictures of actualities. The paper, as time rolls on, continues to improve in the bringing out of the demi-tints that are so difficult to secure. Deputy Castelin, who is the working soul of the enterprise, merits to succeed and has every prospect of doing so. Not a day but experience teaches him how to lessen a difficulty. The public seems to take a pleasure in supporting his work, a large quarto *petit journal* of eight pages, with colored pictures and plenty of black-and-white work besides — for one red cent.



THE WORLD'S FAIR IN 1895.
Looking east from bridge between Machinery Hall and the Agricultural Building. Convent of La Rabida in the distance.

The employment of *confetti* this Lenten season, and also of serpentines or spirals, drifted into a veritable craze. The sale of these pellicles of paper dots, and of more colors than were in Joseph's coat, brought in a little extra money to thousands of shops. At first the stationers appeared to claim a monopoly of its sale till the grocers took it up. The lowest price of the "dots" was 5 cents per pound, and that quantity would suffice to douche a long procession of friends. The serpentines looked very pretty as they were unrolled over the tree tops on the boulevards; with their unwinding, their task was over. The *confetti* carpeted the streets, and fell as soft on the face of the passer-by as snow on the sea. Only one factory in Paris makes the *confetti*; it employs 200 tons of variegated paper per month, and that paper is good and new, and not as the wags say, composed of old newspapers, electioneering addresses and discarded charity sermons. Powerful machines punch out the tiny wafers from layers of paper; the *confetti* is then conveyed by aspiration tubes that blow away all dust, and then the clean article is sacked by machinery. The serpentines or bands are simply rolled like a bobbin of telegram coil paper. In South America the demand for the *confetti* can hardly be met. It is the sole "boom" to record in the paper trade.

EDWARD CONNER.

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PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

TINTS FOR CHECKS, ETC.—W. S. W., Chicago, asks: "Can you give us a good recipe for mixing tints for printing on checks that will not have that greasy surface?" *Answer.*—The best of tints, for all purposes, except where a gloss is desired, can be made by mixing in the full color a proper proportion of any one of the following: Flake-white, magnesia-white, or medium-strong linseed varnish. In selecting strong colors of ink for making tints for writing papers, avoid those compounded in resin varnish. White inks should be reduced with fine printers' varnish, made from boiled linseed oil. When common white lead ink is used in tints, the tints dry with more or less of a luster.

WASHING ROLLERS WITH BENZINE AND COAL OIL.—D. M. S., Troy, Ohio, writes: "Do the large printing shops in the leading cities wash their rollers with benzine or coal oil? Which is the proper one to use? Will benzine spoil the face of the roller?" *Answer.*—Various products from petroleum, and passing under different names, are used for



THE WORLD'S FAIR IN 1895.
Obelisk at end of south canal, and corner of Machinery Hall. View looking southwest.

washing off inks from printing rollers, including benzine and coal oil. Benzine will injure the face of rollers if used constantly; and it will show this by causing the face of the roller to crack and split all over. Astral oil will be found better than either, and quite as cheap in the long run. Turpentine is the most desirable of all, but it cannot be bought as cheaply as the petroleum products.

BRONZING ON A BLACK SURFACE.—H. W. S., of Pittsburgh, Pennsylvania, writes: "Will you kindly let me know the best manner of applying bronze on a black surface; and, also, the best and most satisfactory ink to use so as to adhere well and not rub off?" *Answer.*—This inquiry is a little obscure in that it does not state the character of the black surface; i. e., whether rendered black by staining and then plating it at the manufactory, or made so with printing ink by the pressman. The best way to apply bronze by hand is to use clean cotton batting to take up and *rub in and on* the bronze powder. Take up the bronze somewhat sparingly—about enough to cover the printed surface—and lightly pass the wad of cotton over the entire surface, so that it deposits a full covering supply on the moist ink size. Then begin a rapid and light motion over the printed work, which will cause the bronze to adhere and brighten up as it is thoroughly rubbed into the ink. Gold size (of a golden color) is

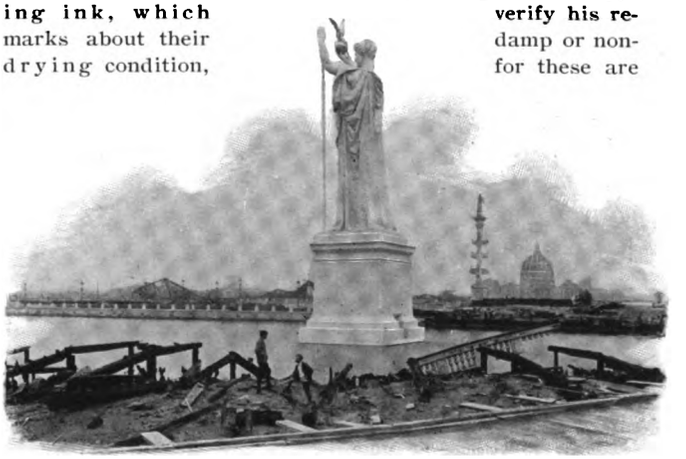


THE WORLD'S FAIR IN 1895.
Looking south from the site of Music Hall and Peristyle. Convent of La Rabida and Statue of the Republic in background.

the best ink for gold bronze. If the stock to be printed upon has been made black by the paper or card manufacturer, it is apt to be too porous or greasy for the ordinary gold size; in such cases the ink should be stronger than usual; a little copaiba, Canada balsam, Venice turpentine, copal or damar varnish, added to the size, will help to insure its tenacity. In such cases bronze powder will not rub off, *if well rubbed in.*

MELTING OLD COMPOSITION.—E. M. P., of Wades, Virginia, asks a very indefinitely shaped question, thus: "How can I melt old roller composition?" *Answer.*—If the composition is not too old; has not been melted too often, and is still fit to be melted again, the way is easy. Simply soak the face of the old roller with warm water; then scrape off, with a knife, the entire face, so as to leave as little of the hard skin as possible. Next strip the roller stock of all composition, and cut up the composition into small squares, or irregular shapes, and throw it into the melting kettle. Fill the outer kettle with cold water, and let the water boil and keep boiling slowly in this until the composition in the inner kettle has been thoroughly melted; then it is fit to be gently poured into the roller mold, which should be ready and warm to receive the liquid composition. Keep up a sufficient supply of water in the outer kettle during the time of melting. If the composition does not melt with this treatment, it is too old and is useless.

TO MAKE COPYING INK DRY.—W. H. W., of Pittsburgh, Pennsylvania, sends a few samples of printing done in copying ink, which verify his remarks about their dampness or non-drying condition, for these are



THE WORLD'S FAIR IN 1895.
The Statue of the Republic from east end of the Court of Honor. Ruins of Manufactures and Liberal Arts Building. Looking northwest. The Government Building in the distance.

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still, to the touch, as if taken from the press directly after printing. He says: "Can you inform me as to what I shall do while printing with copying ink in order that it may dry quickly? I use Wade's $3 copying ink. It may be too old, as I have had it over a year. I inclose samples of the work with this ink, which were printed about a week ago, and you see they are still damp and liable to be so for a long while yet. It greatly mars the appearance of a neat job to be put up in pads in such a condition." *Answer.*—The paper used in this instance is "bond"—a severe test for any ink, in so far as quick drying is concerned. We are at a loss to know the cause of this lot of ink not drying as it should at this late day—if it ever will dry. Age will detract from the copying properties of copying inks, but they can be revivified by the addition of a few drops of pure glycerine. In the present case we fear that there is too much glycerine in the ink, and this causes it to lay on the surface of the paper in a moist condition and smear when touched, especially so when dampened for the copying press. Try a few drops of old boiled linseed oil, or else a similar quantity of damar varnish or Venice turpentine in the old copying ink left; incorporate any one of these well with the ink.

HALF-TONE CUTS ON S. S. AND CALENDERED PAPER.—B. R. B., of Dalton, Georgia, has sent us a copy of the *Silver Trumpet*, an eight-page journal, on the front page of which appears a fine half-tone illustration, 5 by 7 inches, regarding which he adds: "I would like to have your criticism and suggestions in regard to the appearance of this half-tone picture. The paper on which it is printed is ordinary S. S. and C. book, and the ink is 12-cent news, and was printed on a four-roller, two-revolution cylinder press. Considering the paper and ink employed, are not the results obtained fairly good?" *Answer.*—We will be quite plain with our correspondent, as he is anxious for our criticism on this illustration. It does appear to us that this must be his first attempt at half-tone printing in his establishment; if so, it is commendable; but it is not good. It is not good, because it has not been made ready, by which we mean that it has simply been brought up, all over, a trifle higher than the type which surrounds it; that no overlay has been made and applied to the tympan, by which the various light and heavy tonings in the picture may be discerned; and, finally, that in resorting to extra "squeeze," these have been rendered flat and tame to an inartistic degree. The specimen before us cannot, in any sense, be classed as filling the bill of half-tone presswork, irrespective of the paper and ink used. The paper is smooth, close and well calendered, and fairly adapted for much of the half-tone work done. The ink, also, is of good color and well ground, and apparently of better grade than is sometimes sold at a much higher price. On your next occasion of half-tone printing, make a good cut-out overlay for the cut instead of putting extra impression on it, and with such a fine press you will likely be more successful.

(Replies to letters received will appear in next number.)



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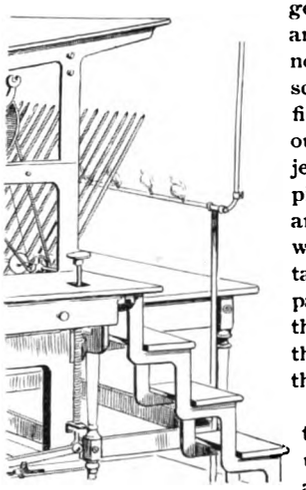
"LISSEN, NOW, AND SEE WHAT HE'S GWINE TO DO."

METHODS USED FOR EXPELLING ELECTRICITY.

ARRANGED BY WILLIAM J. KELLY.

ELECTRICITY IN PAPER.—A large number of letters have been received from those having experienced more or less trouble by reason of electricity in paper during the late siege of cold weather. As it is impossible to find space to publish the letters, we submit a scheme for taking the electricity out of sheets of paper, sent us by one of the writers, in connection with which he says:

"Electricity in sheets is a source of great annoyance to a pressman, especially when he has a short run that works and turns on the same form, or when he is using the 'jogger,' to find that when the sheets are laid on the fly-table they will not separate. I have used this scheme for several months, and find that it takes the electricity out in every case. Have a gas jet, or, for a large press, a gas-pipe with four or more holes in it, arranged behind the fly, so that when the fly lays the sheet on the table the top of the sheet will pass the flame. It will be found that there is no electricity left—the heat taking it out as it passes the flame."



The gas-pipe may be run up the frame of the press and then under the feedboard, if desirable. This correspondent's suggestion is a good one. It has been found to work admirably wherever applied rightly. The illustration shows the method of attaching the scheme suggested by our correspondent.

One of the writers on the above subject, Mr. F. W. R., of Cleveland, Ohio, interested us to such a degree that we opened up a correspondence with him with the following result:

"Yours of the 22d ultimo to hand. I see that you are interested in my experience in expelling electricity in the pressroom. Your methods are similar to my own in some respects; but, as I stated in my first letter, I have studied out the *cause* and then the *remedy*. Of course, you and I know that the main causes of electricity in pressrooms come from friction in one form and another, besides the cold weather.

"In the pressroom where I experimented I found the following: The presses and the cutting machine were more or less charged with electricity, besides the main shaft and the several belts running from it, one of these being the main belt, which was crossed, and which had more of the current in it than any of the others. This was so thoroughly charged with electricity, that if I held my fingers near it, and was touched by a second person, he would receive a smart shock. I determined to get rid of the electricity in all of the belts that run from the main shaft, as of the first importance, and, to this end, I kept the temperature of the room at about 70 degrees of heat. Here is my remedy: Get a copper tube, of half an inch in diameter, and about the width of the cylinder of the press, and fasten it under the feedboard a safe distance; bore a number of small holes in this, say about a sixteenth of an inch apart (a few more in case it comes near a tape). Connect this tube at one end to the gaspipe by means of a piece of rubber hose (when the job has been made ready), and light up the small jets of gas. Do not let the feeder use a folder to scrape down the sheets as this action produces more or less electricity.

"Now get copper wire, 16-inch size, and connect this with the main shaft (I did this because there was electricity

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in mine); then run it to the water pipe nearest to the sink or faucet, where the pipe is damp, and there attach it, by winding it around either of these several times. All grease, paint, whitewash, etc., should be cleared from the pipe where the copper wire is attached that leads to the belts. It is a good plan to attach this wire to both the water and sewer pipes. Find the belts where electricity runs; if crossed, there will be necessarily considerably more of the current; get another copper wire, and run this along as close as possible, without rubbing against the belt, and to about an inch from the end of the wire. Wind this several times (like a spring), then connect it with the one already attached to the water pipe, say about a few feet above where the first wire has been connected, or to this wire where most convenient, and so on until every belt that has electricity in it has been attended to. These wire connections will 'ground' the electric current.

"The paper stock I keep in the pressroom (as I have space for it), and I am careful not to pile it too close to running belts, and also a couple of feet from windows, to escape cold drafts, and one or two inches from walls, so that the warm air may get around it. After following these preliminaries the electricity that had caused me so much trouble gradually disappeared; and up to the present time it has not manifested itself. Before I succeeded in the methods described, I could hardly run one hundred sheets without being annoyed by electricity."

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions and queries of those specially interested are cordially invited hereto and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

REFERENCE BOOKS OF AMERICAN HISTORY.—L. F., Chicago, wants to know in what books will be found a history of the aborigines from 1492 to the present time. *Answer.*—In Drake's "Indian Tribes of North America," two volumes, and in Haines's "The American Indian."

A HISTORY OF THE ALPHABET.—A Philadelphia correspondent wants to know if there is a book published giving the history of the English alphabet, with an account of the origin and development of each letter. *Answer.*—Our alphabet is properly called the "Roman alphabet," not "English." Probably its fullest history is that given in Isaac Taylor's two-volume work, "The Alphabet."

'T IS OR 'TIS?—M. & G., Alton, Illinois, ask: "In using the contraction '*Tis* for *It is*, is it correct style to use a thin space between the '*T* and *is*, or should it be made as one word? By answering this you will decide a dispute." *Answer.*—Usage is so divided that the question can hardly be answered positively, and we are afraid the "dispute," so far as it is indicated, cannot be decided. As a personal preference, however, it may be said that the one who is answering the question is decidedly in favor of no space, but probably the good printers who now use the space outnumber those who do not.

A COPYHOLDER in Chicago who says she is "ambitious to learn," desires to know the correct form of *post-office*, *post-paid*, *post-free*. She adds: "In my reading I find these words sometimes written as one, sometimes hyphened, and again as two words. Proofreaders whom I have assisted, also differ in their practice." *Answer.*—The words are given above in the only form they can ever have on any basis of principle. They, and others of the same make, are not proper in the two-word form, though many people write them so, and the only possible reason in favor of the one-word form without the hyphen is the foolish one that people do not like to use that mark. For $1.25, you can buy of The Inland Printer Company a book that every one ought to read. William J. Rolfe, the Shakespearean editor, says, "It is almost faultless as a discussion of the subject," and the Philadelphia *Item* said: "It should find a place in every school in the land. It is worth its weight in gold."

"GENT'S" OR "GENTS' SHOE"?—C. E. J., Cuyahoga Falls, Ohio, asks: "Does the apostrophe ever come before the *s* in the word *gents?* Our proofreader marked it before the *s* in '$1.50 buys a good gents' shoe, and $1.50 a fine ladies' button?'" *Answer.*—The "word" is an abominable shortening, that may stand for either singular or plural, when it is used at all; it is often used as above, and there it stands for "gentlemen" to correspond with "ladies." The apostrophe is always outside, but merely for the reason stated, in such use. There are other possible uses—bad ones—in which the apostrophe would properly be before the *s*.

SHOULD THE ABBREVIATION "VIZ." BE MARKED WITH A PERIOD?—R. F., Detroit, Michigan: "I understand that the letters viz stand for an abbreviation of *videlicet*, and that the z is a sign of abbreviation in itself. If my understanding is correct, why is the period used after the letters viz as a sign of abbreviation? Is it not unnecessary?" *Answer.*—The period is logically unnecessary, but there is good reason for its use in the fact that it simplifies practice to treat all abbreviations alike. There is no other common use of the z as a sign of abbreviation, except in oz. for *ounces*. In good usage the period has always appeared, and it seems better so than otherwise, for the reason given.

DOES THE WORD "DAGO" COME FROM DIEGO?—X. Y., Davenport, Iowa, asks the meaning or origin of the word *dago* generally applied to Italians all over the United States. A daily paper answers thus: "The word originated in Louisiana, where it at first denoted people of Spanish birth or parentage, but was gradually extended so as to apply to Italians and Portuguese also. It is undoubtedly a corruption of *Diego* (James), a common name among Spaniards, San Diego being their patron saint." All the dictionaries answer the question in the same way, except that they do not specify Louisiana, but say that the word was originally applied by sailors to natives of Spanish America.

"WILL," "SHALL," "WOULD," "SHOULD."—W. A., Chicago, asks for the rule of usage of these words. *Answer.*—A thoroughly satisfactory explanation of usage could not be made without an extended study. Much has been written about these words, and each writer gives an impression differing somewhat from that given by any other. *Shall* is essentially an imperative word, though it is often properly used to express merely determined intention, as if through constraint; *will* primarily expresses subjective volition or voluntary determination in the first person, objective in the second and third persons. *Should* and *would*, in the uses that suggest doubt, correspond exactly to *shall* and *will*. For further explanation, consult the dictionaries. If anything found there is unsatisfactory, write again, and we will try to aid in clearing the doubt. The Century Dictionary says: "The distinctions in the use of *shall* and *will* and *should* and *would* are often so subtle, and depend so much upon the context or upon subjective conditions, that they are frequently missed by inaccurate speakers and writers, and often even by writers of the highest rank."

"MOST PERFECT" OR "MOST NEARLY PERFECT."—Detail, Toronto, Canada: "I have had trouble with our foreman because of marking a proof containing the words 'most perfect' to 'most nearly perfect.' I queried the change. I would like to have your authority as an assistance in my controversy." *Answer.*—You did right in querying an expression that you thought was not good,

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and should not have trouble because of it. Conscientious work ought to command respect, even if the opinion expressed is not followed. It pays, though, to avoid puristic silliness, and that is about the right term for objection to "most perfect." Of course, there are really no degrees of perfection, but expressions of degree in such cases are fixed in common use to mean "most nearly perfect." Such expressions are paralleled by many other figures of speech, as "a large farmer," when we do not mean that the farmer is large, but that he has a large farm. Funk & Wagnall's Standard Dictionary says, in its "Faulty Diction" department, "Phrases of this kind are common in popular use, and with similar expressions have been employed by Shakespeare, Milton, and other great English writers."

A LETTER from a proofreader in Battle Creek, Michigan, says: "Please find inclosed draft for $2, my subscription to your excellent magazine. I would feel quite lost without its monthly visits. The half-tones seem to be the perfection of beauty in that line. And I specially appreciate the department in regard to proofreading. Being a practical proofreader of about fifteen years' experience, I look with much interest to see how Mr. Teall treats the various questions put to him, and thus far I am gratified to see that my own practice is in entire accord with his suggestions. However, I do not agree with a writer in the January number in regard to the use of the comma between the last two terms of a series. If we should follow his rule, of placing the comma where a pause occurred in reading, methinks we should have as many modes of punctuation as there are different minds engaged in the work. I am thankful that we have a more solid foundation for our principles of punctuation than the whims of the elocutionists — even the laws of the language itself. As long as we punctuate according to the rules of thought, we cannot go far wrong." *Answer.*—It is because "rules of thought" differ in different minds that we do not all agree in our punctuation. The subject will soon be treated at some length in our pages.

WALTER SCOTT AND THE LINOTYPE ANTWERP AWARD.

Some little confusion of ideas has been occasioned by recent advertising of the Linotype composing machine containing facsimile cuts of the medals awarded the company at the Antwerp exhibition. Oblivious of the legend on the medal: "Leopold II, Roi des Belges," many have exclaimed over the conventionalized likeness of Mr. Walter Scott, of Plainfield, New Jersey, on the medal. THE INLAND PRINTER believes Mr. Scott has the advantage of His Royal Highness in personal appearance and is sustained in the belief by the fact that such reproductions of royal features in medals invariably improve on the original. In this case, while we have not a personal acquaintance with His Royal Highness of the Belgians, we have such acquaintance with Mr. Scott, and while the likeness of the medal to the latter is striking, we believe it is no flattery to Mr. Scott to emphasize the fact. However, we reproduce the medal design and leave the consideration of the matter to our readers, with the reflection that the association of the type composer with the press builder seems very appropriate.





A REPROVING TALK WITH DOLLY.

AN OPTICAL ILLUSION.

Mr. R. J. Stein, a New York subscriber of THE INLAND PRINTER, suggests the adaptation of an old experiment to the cuts of the bicycle riders which were published in the January number. Mr. Stein places the illustrations of two





figures as shown, and if the reader will take an ordinary business card and place it edgewise on the dotted line and hold the figures and the card close to the vision, the bicycle rider will appear to approach the flag holder. There is sufficient in the idea to render it useful for the business cards of bicycle makers.

THE STANDARD DICTIONARY.

Under date of March 25, Mr. F. Horace Teall writes: "In answering a question as to choice of a dictionary, in the March number, I failed to mention the one I think is best, Funk & Wagnall's Standard. This was possible only because my reply to the question was confined to the needs of such a printing-office as the kind mentioned — a small book and job office. The Standard is far better than any other dictionary, even for use in a small office, if its user is not too hasty in consulting it. A little discrimination is rendered necessary by its scholarly presentation of different methods side by side — especially in spelling; therefore it seemed best for the particular instance to recommend the Webster *Unabridged*. I did *not* recommend Webster's *International*, and never will; it is not nearly as good as its predecessor in matters of form, and is not at all fit to be compared with the Standard."

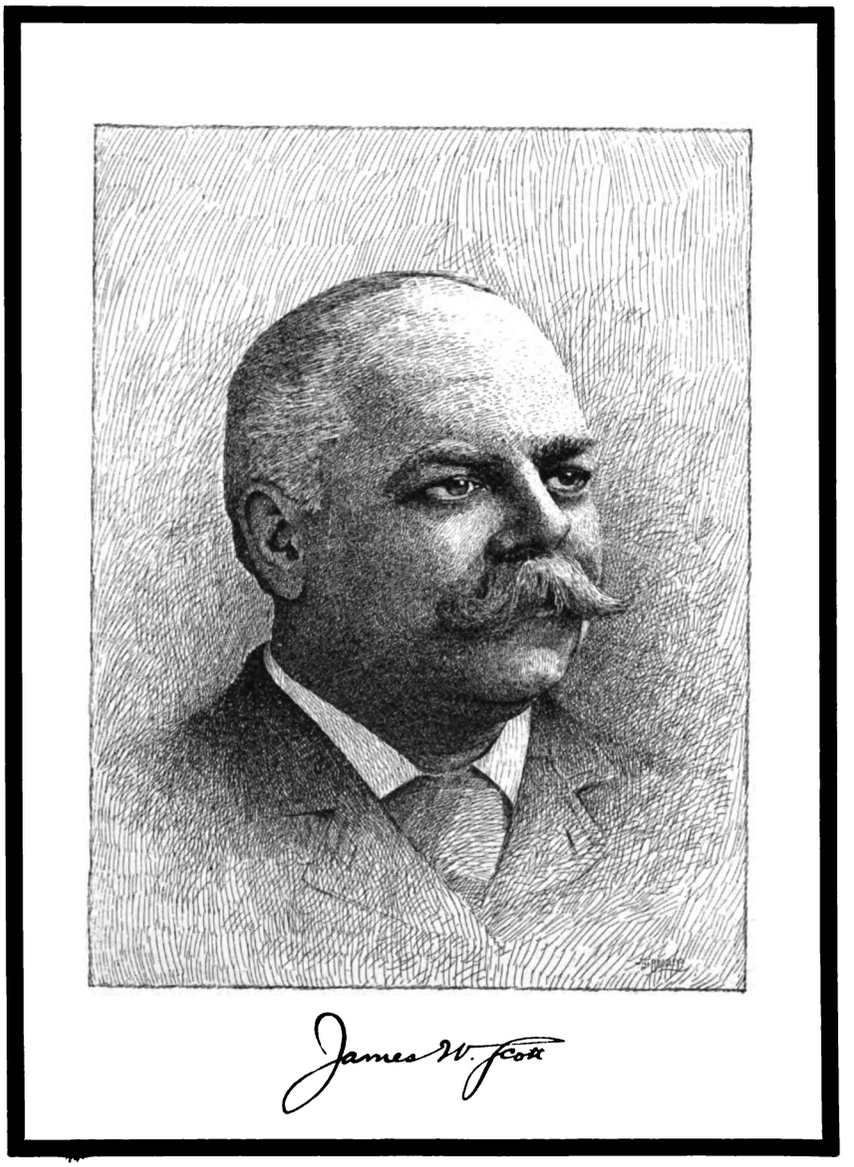
THE *Newspaper Maker* is the title of a new weekly journal in the interest of newspaper men generally. It is bright, crisp and newsy, as indeed it might well be, Mr. Frank H. Lancaster, former editor of the *Fourth Estate*, being proprietor and editor. Its offices are 53 Tribune building, New York.

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JAMES W. SCOTT.

ON April 14, Mr. James W. Scott, proprietor of the Chicago *Times-Herald* and *Post*, one of the best-known and best-liked newspaper men on the continent, died suddenly in New York, from apoplexy.

Mr. Scott was born in June, 1849, in a hamlet, in Walworth County, Wisconsin. His father, D. Wilmot Scott, was a practical printer and moved to Galena, Illinois, soon after the birth of his son. The elder Scott became proprietor and editor of various newspapers, and it was in this wise that Mr. Scott began his journalistic career.



His early school days were in Galena, and as a boy he went to the little red building with the lad who has become Judge C. C. Kohlsaat, and had as a companion his brother, H. H. Kohlsaat. He was graduated from the city high school, and was admitted to Beloit College. At the end of two years he started for New York. There he gratified one of the phases of his many-sided nature and served a brief engagement as a floriculturist, contributing in the meantime valuable papers to magazines devoted to this art.

Washington was the next scene in his life. He went to the capital on an invitation to fill a position in the government printing establishment. He was then back into the field of his first love, and he discovered the existence of a want for a newspaper in Prince George county, Maryland. This was in 1872, and from that time to his death he never left the profession. It took him but a short time to see his field was too small. He sold out and came directly to the Illinois homestead to coöperate with his father. This caused the first issuance of the *Press*.

Chicago was not far from Galena, and Mr. Scott resolved this was the only place where the great work he had in mind could be executed. In 1875 he came to Chicago, a stranger and unknown. The first chance he found was a struggling class daily, the *National Hotel Reporter*. Eventually he expected to make it a general newspaper, but he concluded to relinquish the control of this paper to his partner, F. Willis Rice. It was about this time that Mr. Scott came within a few days of owning the *Daily News*. That paper then was the property of Messrs. Stone & Meggy, and it had failed to go. The capital had been exhausted, but efforts to interest Victor F. Lawson had proved successful in securing new funds. However, this failed to put the paper upon a paying basis, and when Mr. Lawson was getting discouraged and blue over the outcome, Mr. Scott secured an option on his interest for $13,000. He held this under advisement, believing in a few days the sale could be made at a more advantageous figure for himself, but while he waited there came a boom. The riots of 1877 broke out and the *News* caught the eye and ear of the people. Its circulation went up and Mr. Lawson quickly canceled the option, and the sum of $13,000 for his share was laughed at.

This dealing with Mr. Lawson and the near approach to the directorship of a great paper only increased his determination to be successful in the next trial. He started single-handed, and in May, 1881, announced the organization of the Chicago Herald Stock Company. He associated with him several young men from Chicago dailies, and by dint of perseverance and hard work sailed through the first year of stormy weather. A year later John R. Walsh, president of the Chicago National Bank, bought the interests of his associates, and from that time the financial and all manner of other success of the paper was assured, purely by reason of Mr. Scott's ability and judgment.

It was a series of triumphs for Mr. Scott from 1882. He surrounded himself with capable men, and from the modest beginning the *Herald* grew. He was soon able to devise plans for his model institution, and within a few years the magnificent building rose as a monument to his sagacity and wisdom as a newspaper man. This prosperity allowed the establishment of the *Evening Post*, and within the year from its first issue — in 1890 — Mr. Scott was gratified to see the new venture following the example of the parent one

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and established in a building of its own. Mr. Scott remained in active and actual command of the papers, but found time to give society, travel, art and charity splendid patronage and attention. When the World's Fair was in its infancy he spent night and day laboring to secure its location in Chicago, and his efforts were so highly appreciated at a later day that the directory unanimously insisted he should accept the presidency. He declined the proffer twice on the grounds of his newspaper connections. His reputation grew to be national and international, and when he went to London he was elected a member of the Cercle de Luxe. Paris honored him alike, but he considered those compliments as naught in comparison with the compliments from those at home. To name a list of his club attachments and association memberships is to name the leading societies of Chicago and all the fellow craft organizations of the nation.

On Tuesday afternoon, April 16, Mr. Scott's remains arrived in Chicago. Mrs. Scott and the escort occupying a private car tendered by Mr. Chauncey M. Depew.

The funeral services were held at St. James' Episcopal church, on Thursday morning, April 18. The Rev. Ernest M. Stires, rector of Grace Episcopal church, and the Rev. Dr. F. W. Gunsaulus, pastor of Plymouth Congregational church, officiating. The regular form of service of the Episcopal church was followed, and the choir of St. James' rendered the music. The burial was at Graceland, in Mr. Scott's family lot, and was private.

Following is a list of the honorary pallbearers, twelve in number: William Cullen Bryant, of Brooklyn, secretary of the American Newspaper Publishers' Association. Ferdinand W. Peck, vice-president of the World's Columbian Exposition. Norman Williams, president the Chicago club. John H. Hamline, president the Union League club. Melville E. Stone, vice-president the Fellowship club. A. T. Packard, president the Press club. James Griffon, president the Chicago Typographical Union. H. W. Hawley, editor the *Times-Herald*. H. H. Kohlsaat, Robert A. Waller, Harry G. Selfridge, Ernest A. Hamill.

The eight active pall-bearers were selected from among the older employes of the *Herald*, as follows: Robert Ansley, Charles L. Loveland, F. R. Van Hamer, Charles A. Barnard, A. F. Portman, E. W. Jenks, C. H. Rhoades, Frank H. Ehlen.

MATTHEW B. WYNKOOP.

FOLLOWING closely upon the announcements of the deaths of two noted typefounders — Messrs. A. D. Farmer and D. W. Bruce, and an equally noted member of the printing fraternity, Mr. John Polhemus — comes the intelligence of the demise of another of New York's well-known printers, Mr. Matthew B. Wynkoop, a gentleman whose loss will be greatly felt by a large circle of social and business acquaintances.

Mr. Wynkoop was born in Zanesville, Ohio, February 16, 1830. In his youth he studied law, but abandoned that profession after his removal to Pittsburgh, where he entered a printing office to learn typesetting. After uniting in marriage with Miss Susan Vincent Hanlin, of Philadelphia, he came to New York, worked first with Messrs. Baker & Godwin as a compositor, and later started in business for himself in Ann street.

In 1857 the firm of Wynkoop, Hallenbeck & Thomas was organized, their place of business being at 121 Fulton street. Six months later Mr. Thomas withdrew, and the firm name became Wynkoop & Hallenbeck, which it has ever since retained.

The peculiar characteristics and training of each member well fitted them to manage and develop the interests of the firm. Mr. Hallenbeck had a thorough practical education in printing office from boyhood up. He came from Albany to New York, and before entering the copartnership was foreman of the pressroom of Harper Brothers. Mr. Wynkoop displayed marked ability and method in conducting the financial matters, had a courtly and entertaining manner with customers, besides skill and an intimate knowledge of his trade.

At the beginning of their career a large part of their business was done for other printers; much was done for country merchants coming to New York for purchases. Leading periodicals — *New York Ledger*, *Sunday Mercury*, *National Bank Note Reporter* and others were printed by them in the first years of their existence. Later a great deal of life insurance work and public printing for the city, through the contractors, was executed.

The firm gradually extended their steam plant until some thirty firms obtained power from them in the neighborhood. Among the number supplied was the New York *Herald* — in the old building.

At various times efforts were made to induce the firm to go into the publishing business, but they decided strictly to adhere to their legitimate calling as printers.

Mr. Wynkoop had no sons. Those of Mr. Hallenbeck were trained in the business and afterward became partners.

Mr. John J. Hallenbeck and his eldest son, William E., died within a year of each other, 1890-1891.

The business in 1891 had grown so large that the firm saw the necessity for better facilities and a larger plant. The members then were Mr. Wynkoop and the youngest son, H. C. Hallenbeck. The former, although still regularly and closely applying himself to business, was not as active as formerly through physical disability, and therefore the selection of the new site, corner William and Pearl streets, and the erection of the plant, and the general management thereafter of the varied interests of the firm devolved upon the junior member.

They have been eminently successful in their new building, as is proven by the vast amount of work done for commercial houses and publishers and railroad companies, that for the latter growing rapidly in volume.

During all these years work has come almost without solicitation, and the secret of success has been due to the marked ability of the firm, and their close and continued application to business.

Mr. Wynkoop was a man reserved and unassuming, yet genial, cordial and affable to his many acquaintances. His death made a manifested impression on the employes of his firm, and kind remarks were heard on all sides, when the contents of the telegram announcing his death was made known to them.

He had always been considerate of their welfare. They attended the funeral services in a body, and were donors of large and beautiful floral pieces in expression of their sorrow.

FORMULA FOR LABEL PASTE.

Mr. John Simson, Hamilton, Ohio, writes: "Will you kindly publish in the columns of THE INLAND PRINTER a formula for making a label paste such as is used on postage stamps, newspaper wrappers, etc. Also please tell how it is put on by the government — especially on the newspaper wrappers." *Answer.*— Government label paste is made of:

Dextrin meal.
Add a small quantity of glycerine.
Boil about twenty-four hours.
Thin with cold water to proper consistency.
If it should crack add a little more glycerine.

This recipe is also used for sizing and other purposes. It is put on as one would use mucilage for any purpose, by hand, except perhaps with more care.

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Written for THE INLAND PRINTER.

COMMERCIAL ART—W. L. WELLS.

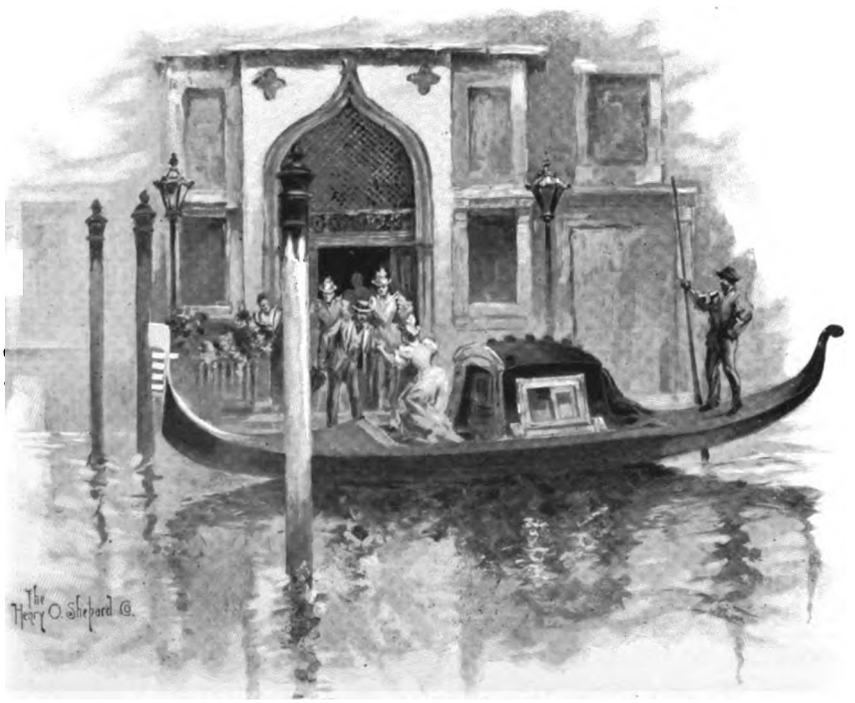
BY C. B. C.

THIS is an age of rare utility, and the limitations that hedged in art one hundred years ago have been dissipated and removed with a celerity little less than iconoclastic during the past few decades. In the rapid evolution of material merits in that profession which for centuries has been guarded with an almost idealistic reverence, neither art nor artist has suffered, but the world has been the winner, for the process has familiarized the uneducated and obscure with beautiful forms, and the same influence has pervaded every field of activity. From the canvas to the stipple board was simply a step, from these to illustrative commercial art a gradation that allowed brush and pencil to keep pace with modern progress. Art drew business up to a more elevated plane, business filled the coffers of the genius, and cold type is today haloed with a garniture rich and splendid as the arabesque frieze of an etruscan column.



No living American illustrator possesses a personality so vivid as that of Mr. Wells, whose work is seen this month on the cover and in the initial sub-heading panel of THE INLAND PRINTER. Going straight to nature for his studies, he has been enabled to make the best of manifestations in the commercial field, always adapted to pure ideas of the illustrative and picturesque. His versatility is his strong advantage, evidencing an inner consciousness that is a remarkable conglomerate of color and form imagery. Augmentatively, Mr. Wells has a thorough technical knowledge of all subjects likely to come within the scope of his work. There are some of his bits of statuesque figure-limning that stand out like samples of the plastic art; there are many of his half-tone new process productions that show a delicacy of tracery, an accuracy of detail that mellows the theme incorporated with the softest of tintings. Chéret and Beardsley have the boldness of innovators in a marked degree. Akin, Mr. Wells adds a certain "up-to-date" freshness, with a susceptibility to originate skillful combinations in each new subject delineated.

Some of his work has met the merit of dearly prized mementoes. In the bird and animal life field, lithographic process and water color, his own private collection in his beautiful studio on the north shore holds the originals of numberless fine efforts, duplicated in gentlemen's clubs, private galleries and collectors' sanctums all over the country. Essentially a "general line" man, his themes are varied, and their adaptability many-sided. He has undertaken the illustrative with the zeal, passion and ambition that inspired some of his best canvas work, and a dainty pictorial conceit from his easel has the true art idea in graphic execution and mechanical finish to the last detail. An artist possesses a great power when, with one deft turn of his pen he can present the grandeur of a mountain torrent or the pathos of a weeping child. The world, appreciating, realizes a vast benefit accrued when such genius dignifies everyday themes with the highest talent. It is because of this that commercial art is making such vast strides of progress, that it is becoming a distinctive line of business. Evidence is not lacking in the large and growing clientèle of THE INLAND PRINTER; full proof in the beautiful groupings from the pen of Mr. Wells herewith presented.



FROM ORIGINAL DRAWING BY W. L. WELLS.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

IS THERE ANYTHING CHEAPER THAN ELECTROTYPES SUITABLE FOR BOOKWORK?—This is the inquiry of a subscriber from Pennsylvania. *Answer.*—No, there is not.

MOLDING COMPOSITION FOR ELECTROTYPING.—A. L. T., Toronto, Canada, asks: "What are the ingredients of a good molding composition for electrotypers' use, and how are they prepared?" *Answer.*—There are several kinds of molding composition in use. In fact, few molders use the same kind, but the best is wax, with turpentine to temper it, and with a little plumbago—blacklead—added.

PASTE FOR DRY MOLDS.—T. C., Kansas City, Missouri: "I wish you would tell me how the paste for the dry molds is made, such as they use on the *Herald*, *News* and *Post* of Chicago." *Answer.*—I do not know what kind of molds are used by the *Herald*, *News* and *Post*, but the very best paste ever used for molding machines is made from the recipe published in this paper some time ago. It works equally as well with wet or dry paper. If it will please you to have another recipe I will add the following, and I think you will find that the above papers use either this or the one published before: Flour, 5 pounds; starch, 1½ pounds; pulverized slippery elm, ½ pound; oxalic acid, 6 ounces; water,

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FROM ORIGINAL DRAWING BY W. L. WELLS.

12 quarts. Boil in jacket kettle until it is properly boiled, when it will turn a gold color. Take 5 ounces of whiting to a pound of paste, mix and sieve for back paste. Do not use any whiting for face paste. Some stereotypers add a little dextrine.

IS THE INLAND PRINTER PRINTED FROM ELECTROTYPE?—E. J. S., New Rochelle, New York, writes: "Being a constant reader of THE INLAND PRINTER, and a great admirer of the way the half-tones are printed, I beg leave to ask you through your column of queries whether they are printed from electro or from the originals." *Answer.*—This query should have been addressed to the editor of this paper. However, as I have knowledge of the matter, I may say that THE INLAND PRINTER is printed from the original half-tones, with few exceptions, and directly from the type.

STEREOTYPE METAL, SOFT AND HARD.—A. McC., Bridgeport, Connecticut, says: "I would like very much if you would write a few good articles on stereotype metals, and would like you to tell me if soft metal (which can be poured hotter than hard metal) is not better to use where there is only a small run to be had?" *Answer.*—Sometime ago this paper published a long article on stereotype metal, one that I do not believe that I could improve on, and I believe that if you will read it carefully you will be better posted on sterotype metal than any stereotyper that has not. You say that soft metal can be poured hotter than hard metal. You are mistaken; the soft metal is not the hottest, although it may look to be. The reason for this you will see by reading the article mentioned. It would be well for you to get some soft lead, pure tin and antimony, and make a batch of metal, so that you can see just what effect the addition of each metal has. Follow the instructions given in the article referred to, and you will never have any trouble with your metal.



SKETCH FROM LIFE, BY W. L. WELLS.

SHRINKING OF TYPE BY INCOMPETENT STEREOTYPERS.—P. R. B., Dalton, Georgia, writes: "Inclosed is a type which is badly shrunken from stereotyping. Can you explain the reason? It is a 6-point 'Tudor Black' from the foundry of ——, and was purchased by us December, 1894. It was stereotyped from one time only, and the form stereotyped from was practically ruined, nearly all the type being shrunken as the one herewith sent. Our foreman states that one large lot of 6-point type stereotyped from in the —— office, in Atlanta, was so badly shrunken that it had to be thrown away. We know what causes 'high type' from stereotyping, but have never before run across any that drew up." *Answer.*—The sample sent us was very badly used, and it is evident that your stereotyper does not understand his business, and his experimenting is very expensive. The sample has shrunk to $\frac{8.6}{100}$ of an inch, while it should be $\frac{9.2}{100}$ (type high). It is the worst case of type shrinking that I have ever seen. I do not think that your type is as hard as it should be for stereotyping, but if it had proper care it would not have shrunk. Your man had better experiment on old type before he tries to stereotype new type that he is liable to ruin.

OUTFITS FOR ELECTROTYPING.—X. W. P., Harmonsburg, Pennsylvania, writes: "I want a good outfit for electrotyping plain type matter—suitable for preparing the plates complete and ready for the press. It must be the cheapest outfit consistent with good work. Size need not be over 4 by 6 inches." *Answer.*—A small outfit that would do very nice bookwork for the size that you mention can be bought very cheap provided you have plenty of time. You will need the following articles: Molding machine, $150; backing pans, $20; shoot board and two planes, $20; saw, $75; furnace and metal pot, $30, and shaver, $75. You can get along without a blackleading machine by doing the blackleading by hand. It is slow work, but will answer the purpose just as well. You can also get along without an iron wax pot and steam table, but it is better to have them. You can get a depositing tank made by any carpenter, and line it with tar or asphaltum. You can also use the old-style battery system if you do not wish to go to the expense of getting a dynamo. You can safely say that you can get a nice little electrotype foundry for your work for $700. We have not gone into details as to what this consists of, but we have seen a very nice small foundry equipped for that amount of money for the machinery.



FROM ORIGINAL DRAWING BY W. L. WELLS.

ADVICE TO A STUDENT IN STEREOTYPING.—P. R. B., Dalton, Georgia: "I wish to avail myself of your kindness, through your query department on 'Electrotyping and Stereotyping.' About a year since, or possibly longer, I induced the firm by which I am employed to put in a small stereotyping outfit, although I knew that practically my knowledge of the technical part of stereotyping was very limited. However, I relied somewhat upon common sense and the modicum of mechanical skill which I possess, coupled with no small degree of patience and perseverance, to crown my efforts with success. I expected to meet with difficulties, which I have, and determined to surmount them, which also has been accomplished to some extent. So far I have made use of the 'prepared matrices' supplied by some parties, and to that fact I attribute in some measure my failures. Will you kindly state your opinion in regard to this point? Removed as I am from a city where I could obtain some

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practical knowledge of stereotyping by any of the processes, I am forced to rely on my personal investigation, with such limited knowledge as I possess, and have been much benefited by the articles in this department of THE INLAND PRINTER. I have always been successful in casting 'thin plates' but have a hard time trying to successfully cast type-high ones. I cannot attribute this failure to anything, as I have patiently investigated the several points as they would occur to me. I have always used a good grade of metal - Hoyt Metal Co's 'Anchor' brand. I have just ordered 'Stereotyping,' by C. S. Partridge, and trust that I will be aided by the information gleaned from it. Thanking you in advance for your kindness." *Answer.*—You will never be a successful stereotyper unless you start at the beginning and learn every part. This you can accomplish by reading all that has been written on stereotyping in this paper during the past fifteen months. It has treated on almost if not all the different branches, such as making paste, matrixes and metal, and if you will follow carefully there is no reason why you should not succeed. You say you are removed from a large city where you could get some practical knowledge. You are just as well off as if you were in a large city. You could not get the information you want if you were in the largest city in the United States, as no stereotyper would give it to you; in fact, some of the stereotypers in some of the large cities depend on the columns of this paper for their information on points about which they differ. This department is conducted especially to give information on stereotyping and electrotyping, and I will be glad to hear from you again or give any other information possible.

NOTES AND QUERIES ON PROCESS ENGRAVING.

BY M. WILLIS.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

CHLORIDE OF ALUMINIUM.- J. B., Walker, Iowa, asks where chloride of aluminium may be obtained. *Answer.*- Any drug house, wholesale or retail, can supply you.

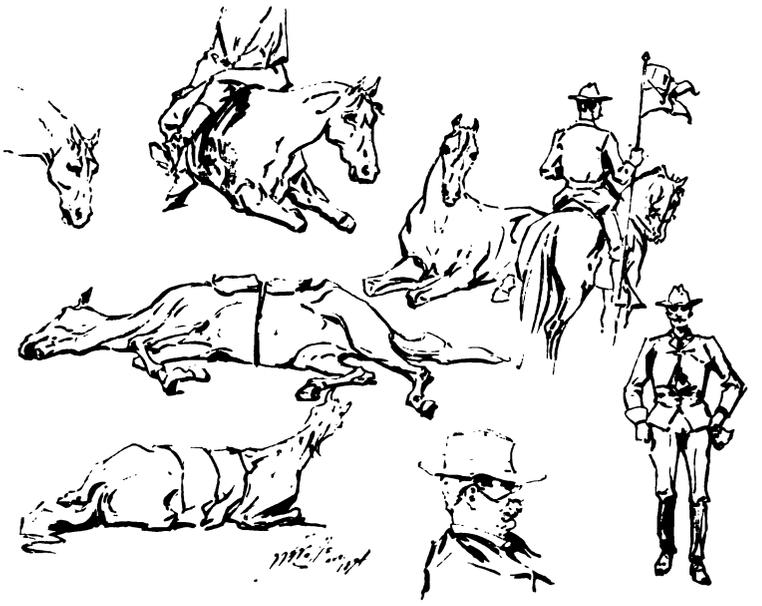
ZINC FOR ENGRAVING PURPOSES. -D. E. T., Arcanum, Ohio: "Will you kindly inform me where I can secure the kind of zinc used in regular engraving houses." *Answer.*—Fuchs & Lang, Chicago, or Schraubstadter, St. Louis, Missouri, can supply you.

SCREENS FOR HALF-TONING. L. B. B., Montavilla, Oregon: "Could you give me the formula for coating the glass plate for half-tone engraving? Have a ruling machine and more time than money." *Answer.*- The following has been used with success: Dissolve pure asphaltum (Syrian preferred) in turpentine in a hot-water bath to the consistency of, say, molasses in cold weather. 2d. Dissolve white wax in turpentine in a hot-water bath all it will take; this white wax will have to be scraped by rubbing the sharp edge of a knife blade against the wax, thereby flaking it. In this way it will dissolve more readily and insure what may be termed a concentrated solution, all over a C. S. will precipitate. Take two parts asphaltum, three parts white wax while still warm, mix thoroughly at almost boiling heat. Not enough wax will cause the coating to chip or be brittle. Too much wax will cause coating to be gummy. The temperature of the plate when being ruled will be of more importance, providing directions are followed, than the quantity of either ingredient. My advice to you would be, to buy a screen and not try to rule over.



FROM ORIGINAL DRAWING BY W. L. WELLS.

THE TINTOMETER AND ITS COST. - R. P., Springfield, Ohio: "In your February number of THE INLAND PRINTER, page No. 460, you give a description of an instrument called a tintometer. Can you inform me as to where such an instrument could be obtained." *Answer.*—The tintometer is supplied only by the inventor, Mr. Joseph W. Lovibond, the Color Laboratories, Salisbury, England. The cost of the tintometer itself is two guineas, and each standard glass one shilling, so that complete with all the graded glasses the device would come to about £23.



SKETCHED FROM LIFE, BY W. L. WELLS.

ZINC PLATES AND ACID.—S. A. Salisch, Mount Pulaski, Illinois: Fuchs & Lang, Chicago, can supply the zinc plates. Second. Nitric acid one ounce to twenty ounces of water is the formula for etching. This applies to what is technically known as the first bite. Time and space will not allow of us giving the process in detail. This will be furnished you in book form if required.

QUALIFICATIONS FOR A DESIGNER. D. E. T., Arcanum, Ohio, writes: "I have often desired to become a designer. The design on envelope, such as it is, was made quickly with a pen and ruler, and not copied. Will you kindly state whether, in your opinion, I might succeed, with proper instructions, and experience." *Answer.*- A great deal depends on your age and circumstances, not to speak to your ability, whether you would succeed or not. Your sample shows rather more of mechanical than artistic genius. The practice can do you nothing but good. Secure good exemplars and persevere.

TRANSFERRING PENCIL DRAWINGS TO BOXWOOD.—D. H., Union City, Indiana: "Kindly advise me how to transfer a pencil drawing to boxwood preparatory to engraving, or do you mark your design directly on the wood. Do you put any kind of a preparation on the wood?" *Answer.*—Take a saturated solution of caustic potash in water, two ounces, add two ounces alcohol or methylated spirits, and you have your transfer solution. Moisten the paper on which your sketch is made between two blotters, and while sketch or paper is moist immerse in above solution for from one to

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three minutes. In the meantime the surface of your block should be ready to receive the transfer. Rinse off sketch of superfluous solution and place in position on block. The transfer can be made as if pulling a proof; if done on a press, have soft backing; if rubbed down, be careful not to spread or stretch original sketch.

FORMULAS FOR ENAMEL.—A subscriber, Philadelphia, writes: "In your January issue you gave a new enamel. I followed directions, but could not get the solution to take up resin; instead it remained on top or clung to sides of vial. Then I tried asphaltum, but with no better success. Will you kindly inform me how to make them combine in next issue of THE INLAND PRINTER?" *Answer.*—The formula to which you refer can only be worked by the most experienced operators, and I would not advise you to waste time and material trying to get satisfactory results. It is antique, as I understand the word, and I would recommend you to try one of the many and simple formulas published within the last twelve months.

HALF-TONE PLATES FOR COLOR PRINTING.—E. H. B., Utica, New York: "Can you inform me if you have any issues of THE INLAND PRINTER containing a description of a process for making half-tone plates for color printing, and if so please send dates of issues so I can order them, or if you can recommend any work on the subject and the price of the same. Kindly answer as soon as possible and greatly oblige." *Answer.*—In THE INLAND PRINTER of October and November, 1894, Mr. Hyslop recommends a process for which he will vouch. It is written explicitly, but as far as the results are concerned you will have to experiment and determine for yourself. There is nothing published that we know of. Those who have made a success of it are not willing to tell what they know without they receive a compensation. The Photo-Chromtoype Co., Philadelphia, will name a price if you write to them.

ZINC FEMALE DIES FOR EMBOSSING.—J. A. K., Lowell, Massachusetts: "I am very much interested in the art of embossing, and have been doing quite a few jobs. What I would like to have you answer is whether it is feasible or possible for me to learn by any work how to make zinc female dies? I have all my dies made by an engraving house at present, but it always takes from four to six days. I have had the offer of a right to make them several times, but do not like to invest from $15 to $25 in something which may not be practical. Will you please give us your valuable opinion on this subject?" *Answer.*—There are some works published and advertised in these columns which give more or less information on this subject. Direct instruction is best. The process is worked by many who consider it a personal accomplishment and would not part with the method unless for a pecuniary consideration. The price named is not exorbitant, and, if satisfactorily worked by the party offering it, should be practicable for you.

CALOTYPE AND OTHER PROCESS ENGRAVING.—J. B. E. writes from Zanesville, Ohio: "I have been a constant reader of your magazine for over a year. I am a photo-engraver and get *many* pointers from it. I would like to ask you a few questions in regard to a process I read in a paper. The process in outline is this—a very heavy piece of ground plate glass is coated with a bichromate and gelatine solution, dried and printed behind a good photo-negative. After printing it is soaked in water for some time and then it is inked up with a good "litho" ink, and a proof taken by hand. The process is called Calotype. Could you tell me what kind of *rollers* are best to use for this work? and also tell me which is the best way of getting proofs off? The writer recommended a litho roller run over the paper after laying on plate." *Answer.*—The process you mention is an old one slightly modified. If you have plenty of time and money, not to speak of patience, it is a good process for you to try. There are one hundred and one (more or less) formulas for swelled gelatine, most any one of which can be used in the manner described. Why not try one of the many popular ways of process engraving that will give better results with less wear and tear to your mind and pocketbook.

PRINTERS EMBARKING IN THE ENGRAVING BUSINESS.—F. A. B., Lehighton, Pennsylvania: "As I am quite frequently called upon and asked whether I could do any half-tone, fine art, etching, metal engraving, etc., and thinking that this class of work will be all the 'go' in the near future, I am seriously thinking of undertaking it, and as I am entirely ignorant of any of them, which one do you think best for me to begin with? Also what books to get and where to obtain them. What tools to use and where they are to be obtained?" *Answer.*—In future, when writing to any paper, write on one side of the paper only, and put each query on a separate sheet of paper. Your wishes will be met more readily and you will save delay and annoyance. It would be the height of folly to embark in a business that competition has almost wholly destroyed, even though you were a practical process man and one of the best at that. The outlay for a plant would be as much as your business would amount to in twelve months—in as great a city as Chicago. The best professional in the business today is a workman through necessity. Could he but see his way clear to bettering himself, say, ten per cent on his salary, he would go in as others have done before: cater for work, cut prices, and wind up as an employe at an average salary. Solicit work, advertise as an engraver, invite competition and get your rake-off as hundreds of others are doing today. Your inquiry regarding presswork does not pertain to this department. Look under appropriate head.

THERE ARE NO SATISFACTORY "EASY" METHODS OF ENGRAVING.—O. B., Kountze, Texas, writes: "Will you kindly advise me as to the following: I live many miles from any city, where it is possible to get any little job of engraving, etc., done, so must be detained several weeks to have firms figure on it, which usually results in the loss of the work to me. Can you suggest some process of engraving, that I can add to my print shop, that will enable me to do said jobs? For example, our state seal was handed me a few days since, same being a lithograph, in black, size about one and three-fourths inches in diameter, which the party desired to have appear on their letter-heads. I sent the same to a firm, asking them to give me their figures for engraving this seal, so that the print would resemble the copy. They furnished the figures and that ended the trade. They wanted $16.50 for the engraving and $1.50 more for a stereotype. I have access to a good photo gallery; am a good ornamental sign writer, and could design many little things that would add largely to my trade, had I some way of cutting other than by hand." *Answer.*—There is no easy method that we know of which you can adopt. A zinc etching plant will cost you from $1,000 to $10,000, according to the amount you care to invest and the amount of work you can control or compete for. Then an experienced process engraver at a salary of from $35 to $50 per week would be as necessary as your machinery and chemicals to do your work. We would advise you to write to some of the many reliable firms in a city where competition is brisk, and I am pretty sure the price you quote will be cut in a dozen parts and you will not have to wait three weeks for any job.

CUSTOMERS promote sales by increasing the publicity of an article through unselfish recommendations. A fortunate method indeed, if secured, and the very cream of good advertising. If an article possess an individuality it will advertise itself wherever it goes, but if purchasers add a good word the seller cannot ask for anything better.—*S. O. E. R.*

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MAMMA'S DARLING.

Half-tone engraving by
GRAND RAPIDS ENGRAVING COMPANY,
Grand Rapids, Michigan.

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POINTS FOR PRINTERS.

A PRINTER seems to be most everybody's friend but his own. He supplies the bulk of the lubricant for the commercial machinery, but fails to use it properly in his own behalf. In his work he is progressive, and inventive genius has befriended him to a marvelous extent, but he figures advertising space with a type-measure, and not by the rules of trade. An important cause of the ineffectiveness of the ads. of most printers appears to lie in the fact that they do not realize the individuality of their equipment or else do not appreciate the value of calling attention to it. The chief cause is carelessness.

Long Run Presswork Our Specialty

Economy and speed are of utmost importance on a big job if the quality of work is not sacrificed. We are equipped with perfecting presses of the highest capacity, which turn out the best kind of rapid work in any quantity desired and at the lowest prices possible to anyone. Our composing room and bindery enable us to take care of any job from start to finish. We are always glad to furnish estimates and samples.

No. 1.

The invention of machine composition and perfecting presses for bookwork, together with increased illustrating facilities, have been the principal factors in cheapening the cost of every grade of work, and thereby greatly increasing the demand. A concern which proposed distributing a large number of cheap almanacs or catalogues would not find it profitable to patronize a printing office which devoted its efforts to producing high-class effects in typography and presswork. As the latter would be the chief item of expense, it might be desirable to have the composition done in such an office and the presswork done elsewhere. Yet, would not this concern be better satisfied to have its work done by such an establishment as could honestly advertise in manner of No. 1?

The Secret OF Fine Printing

Is a chain of many links. If one breaks, the effect is ruined. Long experience and true artistic taste are necessary in designing; the best judgment in selecting paper and ink. A complete outfit of the most effective styles of type and borders and compositors who know how to use them to the best advantage; pressmen who know thoroughly how to "make ready," one of the most difficult processes in printing, and press facilities of the very best, are links which have to stand the heavy strain. The price must also be considered, but not the first thing. We can satisfy you on every point. Booklets are now very popular, and we have made them a special study. Send for estimates and samples.

No. 2.

A Suitable Wedding

Invitation should be printed in the most careful and artistic manner. Nothing is criticised so sharply by one's friends as an invitation which is not neat and elegant. Depend on us to do the best kind of work at the most reasonable prices.

No. 3.

A Mean-Looking Letter-Head

Has lost many a dollar for business men. If a man is judged by the coat he wears, he is also judged by the letter-head he uses. An artistic and business-like letterhead has frequently been a basis of credit. It may be looked on as a good investment. Let us fit your business with a good coat.

No. 4.

On the contrary, if a handsome booklet, perhaps containing halftones, is the desideratum, a differently equipped office might be expected to do the work better. Would not No. 2 be more likely to elicit a response?

It would pay best to use different copy nearly every insertion, or, at least, to use a number of ads. in rotation, having regard for their timeliness.

Observing these requisites, it might be well to launch out in the way of No. 3. This suggestion is obviously intended for country printers. No. 4 will be more suitable for metropolitan printers.

Nos. 5 and 6 are the merest suggestions as to what can be done, and the available material is inexhaustible. Technicalities should be avoided, as the general public knows very little about the printing business. There is a class of work which could be greatly increased if a knowledge of its economy were more general. I refer to the kind of matter which is set solid, such as law printing, specifications, contracts, etc., of which, perhaps, only twenty or thirty copies are necessary, although each should be a perfect facsimile of the others. As composition has been the principal item of expense, this work was, until recently, done on the typewriter, which was a laborious process and offered continual opportunity for errors. Now, however, through the use of typesetting and typecasting machines, the cost of this kind of composition has been reduced to such an extent that in many cases it is cheaper to produce printed copies than typewritten ones. Would not an ad. of the nature of No. 7 attract business?

A Successful Entertainment

Is helped in no small degree by a programme handsomely printed on good paper by an artistic printer. If the performance is to be repeated next year the programme will be your best advertisement, as it will be kept by many of the audience who would hate to throw it away. Let us get one up for you when you need it, and you will see the point. We can also print your cards of admission so attractively that they will be irresistible.

No. 5.

A Pointer For Business Men

Circular distribution is an important factor in nearly every line of business, and its effectiveness could be immeasurably increased if the printer more generally knew his business. We have departed from ancient methods, and carry the latest and most artistic styles of type. We have every means of producing the best effects and know how to use them. Let us show what we mean by this. It may open your eyes.

No. 6.

The consideration of suitable mediums is a most important matter, and I may discuss it later.—*G. M. Brennan, in Printers' Ink.*

PAPYRUS AND PAPER.

THERE is no evidence that papyrus was grown for commercial purposes outside of Egypt during the whole Roman period, and the industry of its growth and manufacture must have been a large and profitable one. In the time of Tiberius a sedition was nearly caused by a scarcity of paper, and a rebellious papermaker, in the days of Aurelian, boasted that he could equip an army from the profits of his business — and did it, too.

Parchment was invented by the Greeks when papyrus was scarce, and the middle ages reinvented it. There is evidence that linen rags were used in papermaking as early as the eighth and ninth centuries. In paper of that period the fiber was chiefly linen, with traces of cotton, hemp and other fibers. The known specimens are of oriental origin, and appear to have been clayed, like modern papers, the material used being a starch paste manufactured from wheat. The oldest manuscript written on cotton paper in England is in the British Museum, and dates from 1049 A. D., and the oldest on the same material in the Paris National Library is dated 1050. In 1085 the Christian successors of the Spanish Saracens made paper of rags instead of raw cotton, which had been formerly employed. —*All the Year Round.*

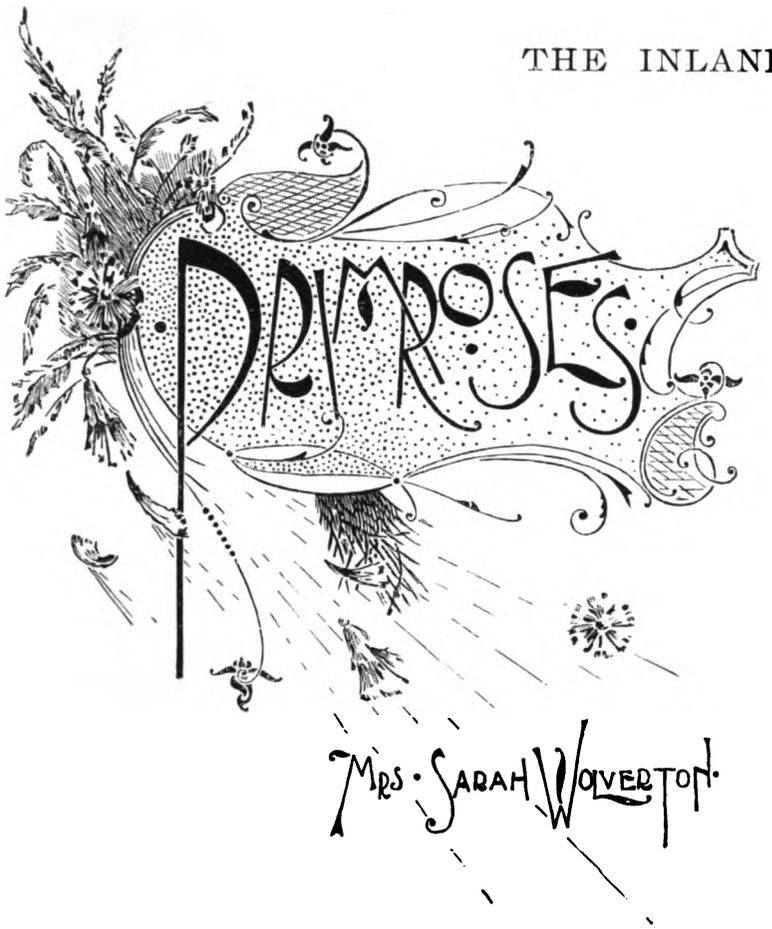
Printing Cheaper Than Typewriting

Lawyers, contractors and all who wish any kind of document copied so that clearness and accuracy are positively assured, and at less cost than typewriting, should have them printed by us on our typesetting machines. On more than 8 or 10 copies we can save you money, and you will have a neatly printed and uniform copy which will last. Estimates on application.

No. 7.

THE Los Angeles (Cal.) *Record* has placed an order with the Empire Typesetting Machine Company, New York, for a battery of four machines.

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DESIGNED BY P. F. PEASE.

MRS. SARAH S. WOLVERTON, of Detroit, Michigan, has dedicated an interesting book of verses "to her daughter and to those friends whose tokens of affection and words of encouragement have helped her to bind her primroses." "Primroses" is the title of the collection of verses, which are written in various moods and are of a religious and philosophical cast. Mr. Percival F. Pease, of the firm of P. F. Pease & Co., is the designer of the cover of the book. We reproduce it herewith.

NEWSPAPER GOSSIP.

A NEWSPAPER dispatch dated April 20, announces that Mr. Allan Forman, who established the *Journalist*, is ill in Italy. The news reached New York by private letters. Over a year ago Mr. Forman disposed of his property, the *Journalist*, and accompanied his invalid father to the south of Italy. While his parent has nearly recovered his lost health, the young man's constitution has been undermined by a complication of diseases, and any day a cablegram may be received announcing his death. Ten years ago Mr. Forman was looked upon as one of the most popular and promising young literary men in New York. He is thirty-five years old. Mr. Forman was born September 27, 1860.

MR. WILLIAM E. CURTIS, writing to the Chicago *Record*, says that visitors in New York, particularly from the West, always observe the provincialism of the newspapers of that city, which appear to take little interest in anything that occurs outside the field of their own circulation, and contain very meager information concerning events west of the Allegheny mountains. "I have to buy a western paper to get the news," remarked a Detroit man at the Holland House this morning. "I read five New York papers last Wednesday before I could ascertain the result of the recent election in Chicago; if an equally important election had occurred in New York, Boston or Philadelphia, the Detroit papers would have given a column to it." That criticism is very nearly just. All western papers of any pretensions contain more news of general interest than the best published in New York. The latter very seldom publish special dispatches from western centers of activity, as they pay more attention to what is going on in Europe and China. The St. Louis *Globe-Democrat*, for example—not to mention the Chicago papers—prints more special dispatches from every part of the United States in a single issue than any two New York dailies print in a week. But the New York editor responds sententiously: "Our people are not much interested in western affairs." That is the exact truth and proves my proposition that the people of this great city are so provincial, so wrapped up in their own interests, that they do not care what happens west of Buffalo.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

"DEAREST" is the tender title to one of Mrs. Forrester's latest love stories, published by Lovell, Coryell & Co., New York. It is tastefully bound, but the presswork could be improved. Cloth, $1; paper, 50 cents.

THE exhibition of a private collection of over four thousand book plates at Brentano's during the second week of the month attracted many connoisseurs and collectors. The formation of the collection covered a space of fifteen years.

FROM the typefoundry of Wilhelm Woellmer, Berlin, Germany, we have received a most sumptuously printed and bound catalogue and price list. The contents of the book display a selection of printing material myriad in variety and excellent in taste. We note many type faces that would be of value to American printers. The book is a model of presswork.

BERLIN has a new printing trades journal, the *Deutscher Buch-und Steindrucker*, of which Mr. Ernst Morgenstern is the editor. It is neatly and tastefully printed and aims to keep its readers informed on the latest matters in the printing arts, and is rapidly winning favor both in Germany and elsewhere. The editorial offices are located at 19 Dennewitz strasse, Berlin, W. 57.

THE A. N. Kellogg Newspaper Company's annual "Kellogg's Lists" is, as usual, a superior work of typography and engraving. The feature this year takes the form of portraits of the leading advertisers and advertising agents of the country as separate studies for composite photographs of various groups. The composites were made by Rockwood, the engravings by H. C. Brown, the printing by the De Vinne Press.

A NOTABLE contribution to the literature of printing presses will be found in the monograph by Mr. John Thomson, M. Am. Soc. C. E., upon "Platen Presses for Letterpress Printing, Embossing, Cutting and Scoring," published by the American Society of Civil Engineers. The mechanical construction of presses is taken up in the abstract and the theories of the past are explained and the evolution to present excellence described. It may safely be said that everyone will profit by a careful perusal of Mr. Thomson's work. Many illustrations adorn the text, and a superb engraving from the painting, "The Iron Worker and King Solomon," by Prof. C. Schussele, is given as an insert.

WE have received the April number (No. 2) of the *Art Idols*, which contains six fine reproductions of famous paintings. Each plate is 14 by 17 inches, and the entire set is valuable for the student or amateur collector. In the last

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number is "La Guipier," a beautiful example of the well-known characteristics of the famous Bouguereau. Coosmans' "Cupid as Pilot," Ballavoine's "Les Indiscrets," "Lassitude" by the same artist, Carolus-Doran's painting of the "Vision," and Caucaunier's "Noontide Rest," are among the most notable of the reproductions, all being reproduced in the most artistic manner by the most modern process. Price, $1. The White City Art Company, 319 Dearborn street, Chicago, Illinois.

FROM Edward L. Wilson, New York, we have received "A Handbook of Illustration," by Horsley Hinton, one of the latest contributions to the technical literature for process workers, illustrators, and all who desire to prepare drawings for reproduction. The ground is thoroughly covered, as a glance at the contents will show. We give the general heading of the chapters, the subdivisions being quite extended: Introduction, theory and principles of illustration, reproduction by half-tone process, preparation of originals for reproduction by half-tone, preparation of originals for half-tone, line process, methods of line reproduction, materials for simple line drawing, comparison of line processes, other methods for line reproduction, mechanical aids to drawing. The book is well printed on good paper, with numerous illustrations and contains 120 pages. Its price is $1.50, postpaid, to any address. It may be ordered through the Inland Printer Company.



A PRACTICAL JOKE.

CHICAGO NOTES.

THE Press Club of Chicago celebrated Grant's birthday, on April 27, by a patriotic memorial entertainment at the Auditorium.

JULIUS HEINEMANN & COMPANY, manufacturers of and dealers in printers' sundries, brass rules, leads, slugs, etc., have removed from Dearborn street to 199 and 201 East Van Buren street.

THE Chicago repository of the Southworth Paper Company, of Mittineague, Massachusetts, has removed from 236 Randolph street to 257-259 Franklin street. Mr. J. N. Hobbs continues as manager.

MR. E. U. KIMBARK, who for the past ten years has been actively engaged with the J. W. Butler Paper Company, has resigned his position with them, to become secretary and manager of The Paper Mills' Company of this city. Mr. Kimbark is well and favorably known to nearly all manufacturers of and dealers in paper.

MCDONALD & RAPP have established themselves at 71 West Jackson street, where they will do embossing for the trade and general bookbinding. Mr. McDonald was formerly connected with Rokker & O'Donnell, and Mr. Rapp is well known to the trade in Chicago. Their outfit was furnished by Messrs. T. W. & C. B. Sheridan. This bookbinders' supply house has also just furnished an entire blank book outfit for Ryan & Hart, printers, at 26 Customhouse place.

THE Goes Lithographing Company, located for a number of years at 140-146 Monroe street, Chicago, have removed their entire plant to the sixth floor of the Rand-McNally building, 166-174 Adams street. This change gives them one of the finest locations in the country. The building is especially adapted for the class of work they do, being fireproof and built in a most substantial way, so that the heavy machinery and stones required in this business do not affect the solidity of the floors in the least. They have over 20,000 square feet of space, unusually well lighted on all sides, good facilities for storing the stones, and other excellent arrangements for carrying on their business on a much larger scale than at the old stand. They make a specialty of lithographed work for printers' use, especially in the line of diplomas, bonds, checks and similar work.

IN the column of business notices last month a description was given of a new type metal. A company to manufacture the new material has now been formed, and a license of incorporation secured. The title of the new concern is the Indestructible Type Company; capital, $100,000. The officers are: President, George N. Hall, president Citizens' Bank of South Haven, Michigan; vice-president and general manager, John West; secretary, Charles W. Clingman, of Chicago; treasurer, H. B. Thomson, of Chicago. Attention is directed to the advertisement of the company in this issue.

THE lamented death of Mr. J. W. Scott has resulted in changing the front of newspaperdom in Chicago very materially. Mr. H. H. Kohlsaat has purchased the *Times-Herald* and *Post*, and the political tone of the papers will hereafter be independent of all parties. The democratic party is therefore without an organ in Chicago, and a paper to meet that need has been talked of, to be called the *Enquirer*. Capital has been subscribed, one of the prime movers in the project being Mr. Adolf Kraus, late proprietor of the *Times*. Insinuations are not wanting to the effect that one of the leading republican organs may be veered around by financial gales to point the way to prosperity in an opposite political direction.

THE Chicago house of the A. D. Farmer & Son Typefounding Company, under the management of Mr. S. M. Weatherly, is developing many conveniences for its customers. Purchasers of body type are now enabled to obtain sorts to an unlimited extent without delay, an important consideration when purchasing type for special work. Mr. Weatherly has put in a new form of sort cabinet which holds long wooden galleys compactly and conveniently, and by means of which sorts are delivered to customers in package form, the type on its feet and not knocked down as in the old fashion. In addition to the 5,000 pounds of sorts customarily held in stock, the new sort cabinet has permitted 5,000 pounds of additional sorts to be put in, and another cabinet of equal capacity will soon be added. Sorts on the point system and on the old system are always on hand, and the careful and prompt attention of this house gives its customers as good service as could be obtained of any western foundry.

HANDWRITING was sent over the wires from the board of trade to the headquarters of the Western Union on March 26 for the first time. Professor Gray's telautograph will be used hereafter for transmitting "service messages" of the company to and from the board of trade. That is, it will be used by the operators on 'change to notify the chief operator at headquarters of wire interruptions and by the superintendent in transmitting messages concerning the handling of the company's forces. The machine has been used nearly a year between the general headquarters and the supply department, 213 Kinzie street. It was used this winter by the Telautograph Company, between London and Paris, as noted last month. The expert under whose direction it was used is Mr. Fred Cushing, of Chicago. It is uncertain what application will be made of the telautograph as yet, as the invention is still undergoing improvement.



A DRY JOKE.

ONE of the most encouraging signs of a successful business is the friendly regard of both employes and customers for the head of the establishment. In a marked degree this

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feeling is evidenced in the daily routine of work at the offices and shops of Messrs. Paul Shniedewend & Co., 195-199 South Canal street, Chicago. A few weeks ago the firm completed its one hundredth Reliance lever paper cutter, and the occasion offering good reason for a little celebration was promptly taken advantage of, and an afternoon was spent in greeting and entertaining invited guests while the employes individually and collectively brought out commendable talents as musicians, singers, story tellers and dancers — one young gentleman, indeed, revealing really remarkable skill in "jodeling," receiving unlimited encores. "Reliance Paper Cutter No. 100" was of course the chief subject of conversation among the guests. The various qualities of refreshments, cigars, etc., the interested visitors and the cheeriness of the entertainers, made the occasion one of very pleasant memory.

WE are glad to see that that jolly old mariner, P. F. Pettibone, has been elected commodore of the Chicago Yacht Club, writes Mr. Eugene Field, in the Chicago *Record*. We now look confidently for a revival of those prodigies which were performed at that time in the history of our Chicago navy when that grand old salt, Billy Lyon, contended with Sam Raymond for supremacy on the bounding billows. In the last race that was sailed during that memorable period, Commodore Lyon snatched victory from the jaws of defeat by seizing the helm himself and by compelling his boat (the Sweet Marie was its name) to jump the breakwater off Van Buren street, describing a somersault in its progress and alighting keel side down in the harbor, thus winning the race by seven lengths, four breadths and eleven thicknesses. We have every confidence in Pettibone, the new commodore of the fleet. He is one of those conservative sailors whom we like to do business with. Several summers ago he took us out for a cruise on his champion yacht, the Talcott; this is one of the noblest craft on the lake, and on this occasion it was carefully ballasted with baskets of champagne and boxes of soda crackers. We set sail at 3 o'clock, and Pettibone figured that we would touch at Lincoln Park pier about 5. Pettibone himself took charge of the boat, and it was a treat to hear him bossing the crew around, for he used the nautical terms which we remembered to have read in Marryat's novels a great many years previous. There was not much of a breeze that day, and the Talcott did not make any progress, a circumstance that inspired Pettibone to employ certain language which we did not recognize as quotations from Marryat. The Talcott just luffed, and sot, and hove, and settled, and backed, and likely as not the whole cargo of us would have been wallowing there in the harbor to this very day if, after a hot, weary hour of this curious performance, Pettibone had not discovered that the anchor had not been pulled up.

OF INTEREST TO THE CRAFT.

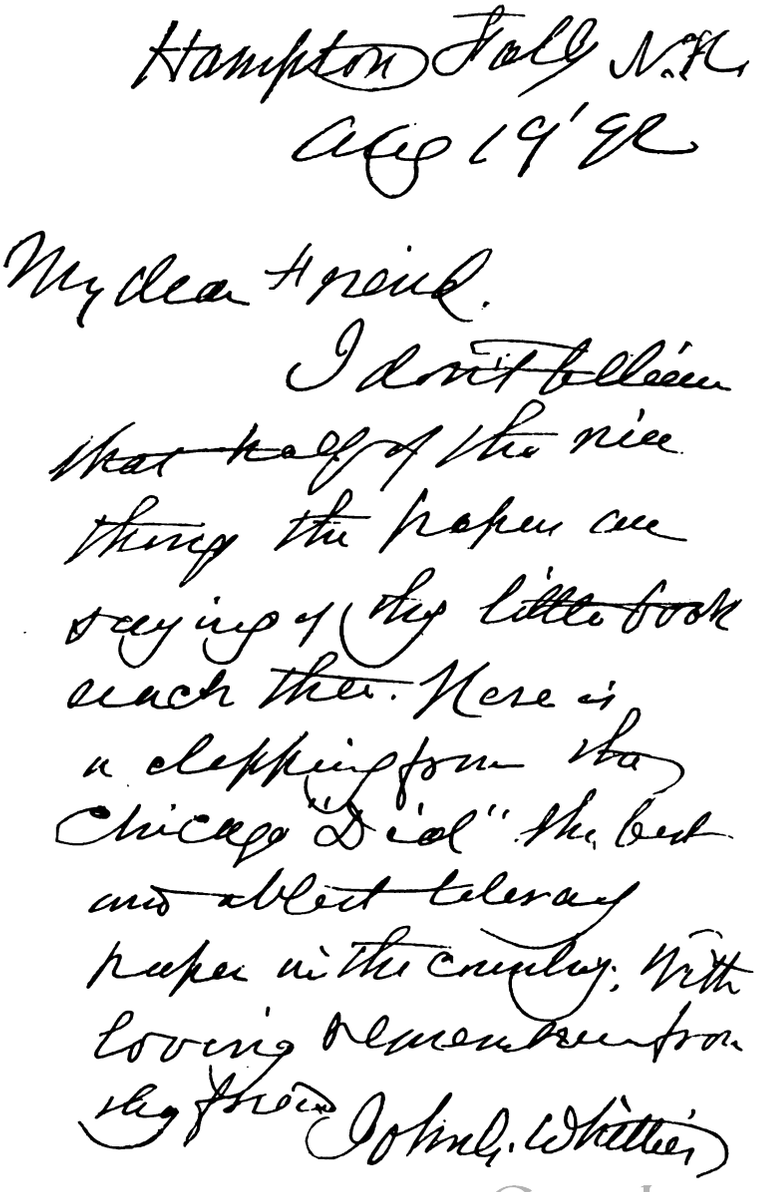
AT the last regular meeting of the Adams and Cylinder Press Printers' Association, No. 51, New York, the following gentlemen were elected as delegates to represent that union at the seventh annual convention of the International Printing Pressmen's Union of North America, to be held in the city of Philadelphia, beginning June 18, 1895: Messrs. Benjamin Thompson, William J. Kelly, John F. McCormick and Frank J. Biemer, delegates; Thomas Bryson and Charles H. Tompkins, alternates.

A DISPASSIONATE consideration of the present evolutionary condition of the printing trade and the unsatisfactory and unsettling attitude of the workmen's unions connected with the printing arts must convince even the most optimistic person that the year 1895 should not be allowed to pass without some serious effort being made to harmonize the organizations which have drifted apart from one another in antagonism — more, we are pleased to think, from misunderstanding than from direct offensiveness. The International Printing Pressmen's Union will hold its annual convention in Philadelphia next June, and the presumption is that its relations with the International Typographical Union will be again freely debated and argued over. Both organizations are fixed in the rectitude of their views. The solution of the whole matter lies in a complete reorganization of the unions connected with the printing arts. Let chosen representatives of the crafts meet in convention and, taking our national government as a model, draft a constitution giving to each trade the completest autonomy, subject only to a board of arbiters which should hold session at such times as might be decided upon.

THE *Twin City Topics* began publication on April 20, at St. Joseph, Michigan. It is published by the A. B. Morse Company, and Nixon Waterman, of Chicago, is said to be connected with the editorial department.

ONE OF WHITTIER'S LAST LETTERS.

On page 548 of our March issue appeared a note regarding the Chicago *Dial* and the opinion of its merits held by the poet Whittier. By the courtesy of Mr. Francis Browne we now reproduce a facsimile of Whittier's letter therein mentioned — one of the last written by him.


Hampton Falls N.H.
Aug 19 '92

My dear Friend.

I don't believe
that half of the nice
things the papers are
saying of my little book
reach them. Here is
a clipping from the
Chicago "Dial" the best
and ablest literary
paper in the country. With
loving remembrance from
my friend John G. Whittier

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RONALDSON. SERIES.....

ORIGINATED BY MACKELLAR, SMITHS & JORDAN BRANCH, PHILADELPHIA

6 POINT OLD STYLE NO. 8

THE INVENTION OF PRINTING has always been recognized by educated men as a subject of much importance: there is no mechanical art, nor are there any of the fine arts, about whose early history so many books have been written. The subject is as mysterious as it is inviting. There is an unusual degree of obscurity concerning the origin of the first printed books and the lives and works of the early printers. There are records and traditions which cannot be reconciled of at least *three distinct inventions of printing*. Its early history is entangled with a controversy about rival inventors which has lasted for more than three centuries, and is not yet fully determined. In the management of this controversy a subject intrinsically attractive has been made repulsive. The history of the invention of printing has been written to please national pride. German authors assert the claims of Gutenberg and discredit traditions about Coster. Dutch authors insist on the priority of Coster, and charge Gutenberg with stealing the invention. Partisans on each side say that their opponents have perverted the records and suppressed the truth. The quarrel has spread. English and French authors, who had no national prejudices to gratify, and who should have considered the question without passion, have wrangled over the subject with all the bitterness of Germans or

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 *1234567890*

8 POINT OLD STYLE NO. 8

THE INVENTION OF PRINTING has at all times been recognized by educated men as a subject of importance: there is no mechanical art, nor are there any of the fine arts, about whose early history so many books have been written. The subject is as mysterious as it is inviting. There is an unusual degree of obscurity about the origin of the first printed books and the lives and works of the early printers. There are records and traditions which cannot be reconciled of at least *three distinct inventions of printing*. Its early history is entangled with a controversy about rival inventors which has lasted for more than three centuries, and is not yet fully determined. In the management of this controversy a subject intrinsically attractive has been made repulsive. The history of the invention of printing has been written to please national pride. German authors assert the claims of Gutenberg and discredit traditions about Coster. Dutch authors insist on the priority Coster, and charge Gutenberg with stealing the invention. Partisans on each side say that their opponents have perverted the records and suppressed the truth. The quarrel has spread. English and French authors, who had no national prejudices to gratify, and who should have considered the question without passion, have wrangled over the subject with all the bitterness of Germans or Hollanders. In this, as in other quarrels, there are amusing features, but to the general reader the controversy seems unfortunate and is certainly wearisome. It is a greater misfortune that

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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9 POINT OLD STYLE NO 8

THE INVENTION OF PRINTING has at all times been recognized by educated men as a subject of importance: there is no mechanical art, nor are there any of the fine arts, about whose early history so many books have been written. The subject is as mysterious as it is inviting. There is an unusual degree of obscurity about the origin of the first printed books and the lives and works of the early printers. There are records and traditions which cannot be reconciled of at least *three distinct inventions of printing*. Its early history is entangled with a controversy about rival inventors which has lasted for more than three centuries, and is not yet fully determined. In the management of this controversy a subject intrinsically attractive has been made repulsive. The history of the invention of printing has been written to please national pride. German authors assert the claims of Gutenberg and discredit traditions about Coster. Dutch authors insist on the priority of Coster, and charge Gutenberg with stealing the invention. Partisans on each side say that their opponents have perverted the records and suppressed the truth. The quarrel has spread. English and French authors, who had no national prejudices to gratify, and who should have considered the question without passion, have wrangled over the subject with all the bitterness of Germans or of Hollanders. In this, as in other

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7 POINT OLD STYLE NO. 8

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AMERICAN TYPE FOUNDERS' COMPANY

BOSTON, 144-150 Congress St.
NEW YORK, Rose and Duane Sts.
PHILADELPHIA, 606-614 Sansom St.
BALTIMORE, Frederick and Water Sts.
BUFFALO, 83-85 Ellicott St.
PITTSBURGH, 308 Wood St.
CLEVELAND, 239-241 St. Clair St.
CINCINNATI, 7-17 Longworth St.
CHICAGO, 139-141 Monroe St.
MILWAUKEE, 89 Huron St.
ST. LOUIS, Fourth and Elm Sts.
MINNEAPOLIS, 113 First Ave., South
ST. PAUL, 84-86 East Fifth St.
KANSAS CITY, 533-535 Delaware St.
OMAHA, 1118 Howard St.
DENVER, 1616-1622 Blake St.
PORTLAND, Second and Stark Sts.
SAN FRANCISCO, 405-407 Sansome St.

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Ronaldson Gothic Series...

Originated by MACKELLAR, SMITHS & JORDAN BRANCH, PHILADELPHIA

48 POINT 5 A 7 a $7 15

Autumn MORNING Scenes

36 POINT 6 A 9 a $5 80

Pertinence Promptly Answered ELECTRICAL SURPRISE

30 POINT 8 A 12 a $4 95

Mistletoe Boughs SUSPENDED

24 POINT 10 A 15 a $3 70

Laughable Comedians MERRY-MAKING

18 POINT 12 A 18 a $3 15

Youngsters and Patriarchs ATHLETIC CONTEST

14 POINT 18 A 28 a $3 15

Loaded with Creature Luxuries GROANING TABLES

12 POINT 22 A 34 a $3 10

Treasures from Fairyland Domains STOCKINGS OVERFLOWING

10 POINT 28 A 45 a $3 10

Morpheus Frustrates Wide-Awake Curiosity AWAITING THE PATRON SAINT

8 POINT 38 A 55 a $3 10

Encountered in Wriggling Down Modern Stovepipes TRIBULATIONS OF SAINT NICHOLAS

1234567890

6 POINT 40 A 60 a $3 10

Christmas Opportunity to Gladden the Face of Misfortune WELCOME AS FLOWERS IN SPRINGTIME

1234567890

All sizes lining together at the bottom

HHHHHHHHHH HHHHHHHHHH

AMERICAN TYPE FOUNDERS' COMPANY

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NEW YORK, Rose and Duane Sts.
PHILADELPHIA, 606-614 Sansom St.
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REVIEW OF SPECIMENS RECEIVED.

JOHN H. RITCHIE, Waverly, Illinois, is a printer who knows how to display type to advantage. The samples sent by him are in good taste, and the presswork is fair.

FROM the Journal Publishing Company, Bangor, Maine, a business card in three colors, of no extraordinary merit. If the green border-work was omitted the card would have a far neater appearance.

A BUSINESS card of the Keystone Printing House, Allentown, Pennsylvania, in two colors and silver bronze, is a neat sample of designing and job composition. The work was done by F. J. Fenstermacher.

FROM the *Observer*, Montague, Michigan, a bill-head and letter-head, each in two colors. The letter-head is fairly good, but the bill-head would be improved by setting the date line much smaller and "The Observer" considerably larger.

THE Edward F. Anderson Company, Ltd., Penn avenue, Pittsburgh, Pennsylvania, forward a sample of half-tone printing in six colors, which forms a very attractive advertisement card. The colors are evenly printed and accurately registered.

FLEMING, SCHILLER & CARNRICK, of 256 West Twenty-third street, New York city, are making a bid for high-class printing by the issue of cards and circulars executed in an admirable manner. The composition and presswork, and arrangement of colors, are very effective.

A FEW samples of commercial work of a very ordinary character have been received from C. W. Ames, with the Genoa *Tribune*, Genoa, Cayuga county, New York. The bill-head is a fairly good sample of composition, but the *Weekly Gleaner* card is lacking in strength and beauty.

H. H. KNERR, with the Welt-Bote Publishing Company, Allentown, Pennsylvania, has studied well the art of display in type composition, as shown by his production, "Aids for the Home," a neatly printed booklet of sixteen pages and cover. The presswork is equal to the composition.

J. M. ISRAEL, JR., Asheville, North Carolina, forwards a package of general jobwork which is well up to the average in that class; also some copies of the Asheville *News and Hotel Reporter*, a neat sixteen-page octavo publication, on which both the composition and presswork are good.

W. H. RICKEY, with the Standard Manufacturing & Printing Company, Butte, Montana, is an artistic letterpress printer, as the samples of work forwarded by him give ample evidence. The business cards especially are well displayed, and are neat and tasteful in appearance. The circular announcing the *debut* of the partnership concern is an excellent arrangement of typography and harmonious disposition of color.

THE name of Raynor & Taylor, Detroit, Michigan, is almost synonymous with "excellence" when applied to letterpress printing. Their programme of the tenth annual banquet of the Michigan Club is a fine specimen of delicate treatment in colors and arrangement of typography. The Calvert Lithographing Company, of Detroit, are also deserving of a meed of praise for their artistic treatment of the cover pages of the programme. The whole work is a production of which the best high-class printing house in the United States might feel proud.

BY favor of the Grand Rapids Engraving Company, Grand Rapids, Michigan, we have received a copy of the New England Furniture Company's "Kalendar Katalogue" for 1895. The design is unique, being a catalogue with calendar attachment, perforated so that when the calendar has served its purpose and been discarded, the catalogue, with its numerous fine engravings, is still complete. The cover is handsomely printed in colors and silver and finely embossed.

D. B. UPDIKE
DECORATIVE PRINTING
AND BOOK-MAKING
6, BEACON ST.
BOSTON

A CORNER CARD.

THE Post-Express Printing Company, Rochester, New York, evidently employ a first-class staff of compositors and pressmen. The samples of general commercial work received from them bear the impress of artistic treatment. Some circulars set in Jenson Old Style and printed in red and black are specially attractive, and a booklet describing the esculent qualities of Shropshire and Southdown sheep is a veritable *chef-d'œuvre* of printorial art, admirably illustrated with fine half-tones. The presswork is unusually good.

FROM Mr. Carl H. Heintzmann, 234 Congress street, Boston, Massachusetts, we have received a number of specimens of printing which display the careful study of an artist for refined effects. The combinations are commendable for their simplicity and directness. Included with the samples is a copy of *The Wheelwoman*, which is excellently and tastefully printed. A noteworthy departure in the paper is a peculiar use of large initials with the head lines of articles.

THE work submitted by Luther Emerson, with Pryor, Barstow & Parsons, San Rafael, California, gives evidence that he has made good use of his opportunities, as, according to his statement, he has been "a morning comp. the most of his life and has picked up his knowledge of job composition through observation and study." You have done well, Luther, as the cards, bill-heads, letter-heads, etc., are excellent examples of display composition, with a tendency, however, to use ornaments and "flub-dubs" too freely. The plainer your work is, the better it will be. Do not try to ornament over much. Your conception of contrast is admirable, and your spacing is very good.

A NOVELTY in the form of a programme printed on wall paper reaches us from the office of the Free Press Printing Company, Mankato, Minnesota. It conveys the idea of being printed in four colors, whereas it is only printed in one (black) the other three being furnished by the design on the paper. For a cheap, yet attractive, programme, and also as an advertisement for the wall paper dealer, the idea is very suggestive.

A SHORT time ago we noticed in this column the sixtieth anniversary souvenir of the United Brethren Publishing House, of Dayton, Ohio. We now acknowledge the receipt of a handsomely printed pamphlet, thirty-two pages and cover, entitled "After Sixty Years: Attention! Front Face! Forward March!" It is finely printed on enameled stock, and illustrated with portraits of the heads of departments, from the president down to the engineer, and half-tone views of the various departments. It is neatly gotten up and worthy of preservation.



"EXCELSIOR."
One of the advertising attractions of Nop's Electrotype Agency, of London, England.

THE Dorsey Printing Company, of Dallas, Texas, forward a catalogue of eighty-four pages and cover, which shows neatness in composition and care in presswork, the cover of which has the principal line printed in gold, embossed, which sets it off to advantage. Another catalogue by the same company, of a later date, has a cover printed in red, blue and gold, which is very neat and artistic in execution. Other samples of work show that this office is fitted with all modern up-to-date material, and that they are capable of turning out work of every description with satisfaction to their customers.

THE Sparrell Print, Boston, Massachusetts, is a concern that knows how to get up an attractive booklet for at least one of its customers. The sample submitted, bearing on the cover-page the title "D. & T.," is well designed and handsomely printed. That the Sparrell Print is acquainted with the needs of the present time is well illustrated by the following lines culled from an eight-page brochure issued by them:

"Or perhaps you have the antiquated notion in your mind
That printing is but setting type. If so, we think you'll find
That type alone on paper, while it may look very nice,
Needs printers' brains behind it, or it won't
Cut Ice."

THE A. B. Morse Company, St. Joseph, Michigan, have forwarded some specimens of their admirable work, among which none awakens more interest than the Memoriam Song by the western poet Nixon Waterman, entitled "Song and Sigh," treating of the melancholy event of the foundering of the steamship Chicora, on January 21, 1895, in Lake Michigan. The words have been set to music by Arthur W. Nelson, and the A. B. Morse Company have printed the music in regulation size, illustrated with a view of the ill-fated vessel. The mechanical portion of the work is without doubt above criticism — the poetical and musical portions are dependent on the award of a critical public.

MONTHLY CALENDAR BLOTTERS.—Challinor, Dunker & Co., Carson street, Pittsburgh, Pennsylvania; a very esthetic calendar for April, the work on which, however, is excellent. The Carthage Printing Company, Carthage, Missouri, have issued a blotter printed in three colors, showing how "your shekels" (spelled, by the way *Sheckles*), get lost, and how the leak can be stopped by using "up-to-date" printing; composition and presswork are both good. Hicks, the Printer, Berlin, Wisconsin, sends to his patrons a neatly-printed blotter emblematical of the spring. John T. Palmer, 406 Race street, Philadelphia, has gotten out a handsomely printed blotter for April, the design and coloring being very pleasing to the eye. Adam Deist, West Dauphin street, Philadelphia, Pennsylvania, in his latest blotter, recommends "For That Tired Feeling" a "*Dose of Printer's Ink*"; which is good advice, and should be heeded by the patient — the Public.

NEWSPAPERS.

THE Hudson (Mich.) *Gazette*, is a neatly printed eight-page six-column folio, composition — especially the displayed advertisements — and presswork are good.

THE "Elks' Edition" of the *Saturday Times*, of Anderson, Indiana, is a well-printed eight-page paper profusely illustrated with half-tone portraits of prominent Elks and of the scenes celebrating the anniversary.

THE *North Star*, of Westfield, Massachusetts, is a brightly scintillating orb, scattering luminosity in every direction. Its literary composition is excellent, and its typographical get-up is admirable — composition and presswork being of a high order of merit.

Public Opinion, Cresco, Iowa, is a twelve-page six-column quarto, conducted by S. C. Harris. It has the making of a good weekly paper in it, as

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its style is good, and its composition, make-up and presswork a little above the average of the weekly country newspaper.

THE Williamsport (Pa.) *Daily Sun* — Centennial Edition — of April 17, 1895, is a mammoth paper of twenty eight-column folio pages, filled with news of the present and historical sketches of the past. Portraits of early settlers and prominent citizens adorn its pages, and views of the principal buildings are shown. It is a tribute to the energy of John R. Bixler, the managing editor, and George E. Graff, the business manager. Composition, make-up and presswork are all good.

THE Lafayette (Ind.) *Daily Courier*, of April 16, spreads itself over twenty-four six-column pages of finely printed matter, well illustrated, and on good stock, demonstrating that the management of the journal has sufficient enterprise to meet the requirements of an all-absorbing public in the matter of giving a large and admirably printed paper for a small investment of capital.



"IN THE SPRING A YOUNG MAN'S FANCY," ETC.

TRADE NOTES.

WALLACE & LOCKWOOD, designers and engravers, have removed from Lincoln, Nebraska, to Omaha.

THE George W. Prouty Company, makers of the Prouty job presses, Boston, have removed from 128 Oliver street to 102 High street.

THE Omaha Directory Company has issued its first directory of Omaha, it having succeeded to the business of the Wolfe Directory Company.

A WEEKLY paper printed in Russian characters has been running in Jersey City for the past two years. The Russian type used was made by the American Type Founders' Company, in its New York branch.

THE Franklin Printing and Engraving Company have purchased the entire plant and good will of the Bellman Brothers Company, Toledo, Ohio. The business of the new company will be under the management of Mr. Charles N. Bellman.

THE partnership between William F. Vanden Houten and John Harding, under the firm name of Vanden Houten, & Co., printers, 247 Pearl street, New York city, has been dissolved, Mr. Harding withdrawing. The business will be continued under the old name at the same address by Mr. Vanden Houten.

THE copartnership heretofore existing between William C. Jupp and Edgar H. Shook, under the firm name of Jupp & Shook, dealers in type, paper and printers' supplies, 123 Jefferson avenue, Detroit, Michigan, has been dissolved, Mr. Shook retiring from the firm. The business will hereafter be conducted by Mr. Jupp.

THE Campbell Printing Press & Manufacturing Company have issued a very dainty little leaflet, calling attention to their "New Model" web machine. The performance of this new press in the offices where it has been established has been quite remarkable, and the advantages of the machine are very attractively set forth in this tasty production, copies of which may be obtained by addressing the New York office, 1 Madison avenue, or the Chicago branch, 334 Dearborn street.

THE 1895 catalogue and price list of the Chicago Paper Company, 120, 122 Franklin street, Chicago, is out. Their line of cardboards and papers includes all the grades required by printers, and is especially complete this year. The catalogue also gives the prices of the writing papers shown in their new sample book, mention of which was made in our last number.

DURING the past month the Thorne Typesetting Machine Company has installed new machines in the following, among other cities: Grand Rapids, Mich.; Kalamazoo, Mich.; Ann Arbor, Mich.; Chicago, Ill.; Galesburg, Ill.; Grand Forks, N. D.; Port Townsend, Wash.; Portland, Ore.; Providence, R. I.; Pawtucket, R. I.; Northampton, Mass.; Brocton, Mass., etc.

THE Whiting Paper Company, of Holyoke, Massachusetts, have issued a little leaflet, the inner pages of which are made of their ledger paper, ruled in the form of a blank book. The idea of printing the testimonials upon the credit side of the ledger, under the inscription "credit where credit is due," is an original one, and the leaflet forms an attractive style of advertisement.

THE American Type Founders' Company's new Philadelphia Lining Gothics, shown in our advertising pages last month, had an immediate success. The series is remarkably complete, including ninety fonts in all. In the extended series a great improvement over ordinary extended type is secured by using the company's mortised type patent, this being particularly noticeable in combinations of letters such as LV and AT.

THE Gill Engraving Company, 104 Chambers street, New York, have recently issued Part 2 of their half-tone specimens, the subjects this time being portraits. The exquisite delicacy of the cuts, with their rare distinctness and softness make these specimens models of process work. The cover design, by Bradley, is a beautiful and simple conception — effective with the effectiveness that marks Bradley's work with individuality and charm.

SPECIMEN sheets of Jenson Old Style issued by the American Type Founders' Company, show on each page initials and side and head ornaments, which do much to enhance the effect. We are informed that the company is preparing a series of these initials and ornaments. The Jenson series has lately been used with telling effect by the DeVinne Press in producing "Kellogg's Lists" for the A. N. Kellogg Newspaper Company.

THROUGH the courtesy of Messrs. Fuchs & Lang, we are in receipt of their very handsome catalogue and price list of lithograph and printing machinery. The pamphlet gives illustrations and descriptions of their lithographic presses, printing presses, hand presses, stone planers, embossing machines, ink mills and other machinery manufactured by them. Copies of this catalogue can be had by addressing the firm either at Chicago or New York.

BARNHART BROS. & SPINDLER are making some changes in their traveling assignments which will be of interest to the many printers of the country who meet these well-posted missionaries and enjoy their frequent calls. Their Mr. C. S. Brown will have the field of Michigan and Indiana, where for many years he represented another house. Mr. W. F. Cornell will resume his old territory of Ohio and West Virginia, and Mr. C. H. Jones will represent the firm of superior copper mixed type in the state of New York.

WE acknowledge receipt of specimen book of inks, issued by the F. E. Okie Company, Kenton place, Philadelphia, a very tastefully gotten up pamphlet, showing the inks manufactured by this company. Their productions include all the new shades of color, some especially adapted for

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half-tone printing. The frontispiece of the specimen book is a specimen of half-tone printing in three colors — yellow, red and blue — from plates made by the Photo Chromotype Company, of Philadelphia, the firm who made the plates for the front cover of this issue of THE INLAND PRINTER.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE Armor Glue Works, of Chicago, are manufacturing a tablet composition, and although the article has been but recently introduced to the trade, the large demand it already enjoys is proof of its fine quality. It has great strength and flexibility, and is exceedingly popular with tablet makers, printers, bookbinders, paper manufacturers and lithographers.

"THE PRACTICAL PRINTER," by H. G. Bishop, has reached its third edition and has been increased in value by a chapter on proofreading. Mr. Bishop is to be congratulated upon the success of this and his other books for printers. He has a style in writing on technical subjects which is peculiarly his own, and can give much practical information in a few words. The book contains 200 pages, bound in cloth, and can be obtained of the author, Oneonta, New York, and through all typefounders and dealers.

THE "AUTOMATIC" TIME DATER.

This little machine will be found to be a blessing in disguise by every printing office which turns out enough work to be worthy of the name. It records the time when an order is received, when copy is sent to composing room, when proof is sent, when returned, when form goes to pressroom, when printed and when shipped. It is a perfect timekeeper and has no rubber type to be constantly cleaned, no jumping minute wheels, and requires no daily setting and adjusting. It is wholly automatic, requiring only the attention to be given an ordinary clock, and is the only time dater with a continuous revolving minute dial giving at any instant a clear and legible imprint of the passing minute or fraction of a minute. Its many admirable features and its low price should commend it to every owner of a printing office. Further information may be obtained from the "Automatic" Time Dater Company, 218-220 Fulton street, Brooklyn, New York. Their advertisement appears elsewhere in this issue.



GEORGE E. LLOYD & CO.

A representative of THE INLAND PRINTER recently had the pleasure of inspecting the establishment of George E. Lloyd & Co., corner of Canal and Jackson streets, Chicago, manufacturers of electrotypers', stereotypers' and engravers' machinery, through the courtesy of Mr. Williams, the manager. An examination of the plant only served to emphasize the understanding which everyone connected with printing and engraving already has, that this concern is as well able to produce the most improved machinery in its particular line as any establishment in the country. One advantage which they possess over other houses is, that they make all machinery on the premises, and are not dependent upon outside concerns for any material entering into their output. They can furnish complete outfits, and those placing orders with them can rest assured that all requirements will be filled in a satisfactory way. Besides all the regular machinery intended for electrotypers, stereotypers and zinc etchers, they build dynamos, every part being manufactured under their own supervision. One of their specialties is the manufacture of iron bases for newspaper matter, They employ seventy-five hands, forty of these being kept exclusively upon electrotype and stereotype machinery. Whether wanting circular saws, trimming machines, drills, beveling machines, routers, matrix rolling machines, or any tools or machinery desired for the use of the trades mentioned above, intending purchasers can do no better than to send for their complete catalogue.

EAGLE PRINTING INKS.

Last month we announced the establishment of the Chicago branch of the Eagle Printing Ink & Color Works, of New York, who had taken quarters at 152 Monroe street, Chicago, placing the office in charge of Mr. Walter S. Parker, formerly connected with the company in New York city. Mr. Parker is well known to all the printers and publishers of Chicago and the West, and his friends will be glad to see him located again in that city. He has been in the printing business in Chicago for a number of years, and was formerly the publisher of the *Ink Fiend*, an advertising publication, and was also at one time connected with Lord & Thomas in the advertising business. The half-tone shown herewith is made from a recent photograph of the gentleman. The colored insert in this issue of THE INLAND PRINTER presents a number of the colors made by Mr. Parker's company, and will no doubt be examined with pleasure by printers and others interested in typography and in the purchase of printers' ink.



THE "VEST POCKET MANUAL."

The Inland Printer "Vest Pocket Manual of Printing" seems to be meeting with positive success and everyone who has seen it speaks in the highest terms of commendation about the little work. Orders from dealers are coming in with surprising regularity, and it can now be found on sale at all typefoundries and dealers in printers' materials in every city. Drop in at your dealer's, take a look at it, and order one. The price is but 50 cents, and the value of the book is beyond question. Read what people have to say about it:

It is quite a handy little book.—*R. W. Hartnett & Bros., Philadelphia, Pennsylvania.*

It is a good thing.—*Robert Rowell, Louisville, Kentucky.*

It is an interesting and satisfactory little book.—*Barnhart Bros. & Spindler, Chicago.*

It seems to be a most valuable publication.—*St. Louis Printers' Supply Company, St. Louis, Missouri.*

We are very much pleased with it It seems to be a very concise little volume.—*Central Typefoundry, St. Louis, Missouri.*

We should think the book would be a salable one.—*St. Louis Typefoundry, St. Louis, Missouri.*

We think it a very good thing.—*Great Western Typefoundry, Kansas City, Missouri.*

The Manual of Printing is very neat, convenient and useful.—*MacKellar, Smiths & Jordan Foundry, Buffalo, New York.*

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DIANA.

THE EAGLE PRINTING INK AND COLOR WORKS,
84 and 86 Gold Street,
NEW YORK.
WM. G. HOOPLE. E. M. VAN DYCK.

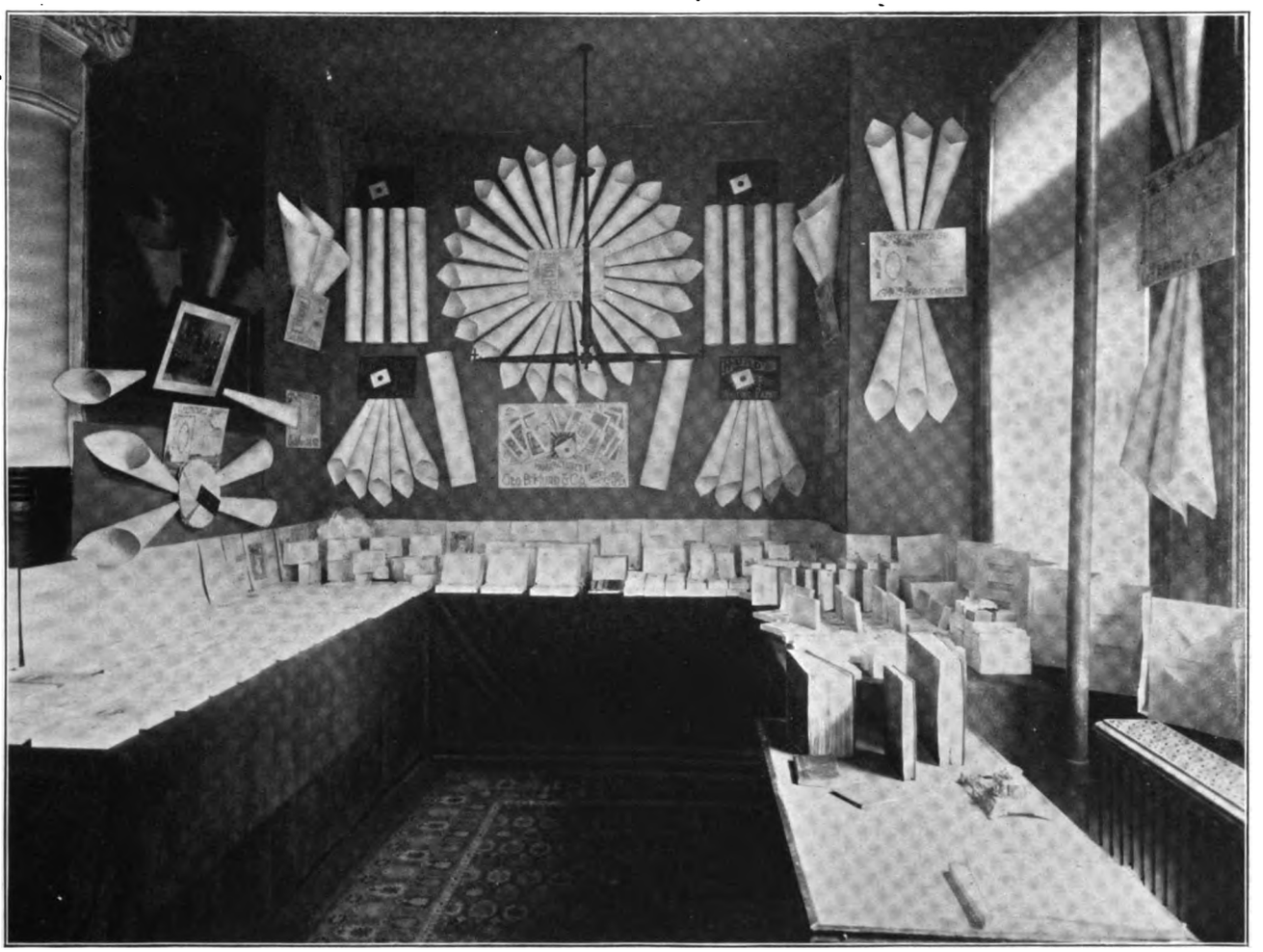
WESTERN BRANCH,
152 Monroe Street, Chicago
W. S. PARKER, Mgr.

Chinese Black, $1.00 per pound.

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AN ATTRACTIVE SHOWROOM.

The illustration herewith shows one corner of the new sample room of the western branch of George B. Hurd & Co., 173 and 175 Fifth avenue, Chicago, as arranged by their enterprising manager, Mr. Joseph P. Coyle. The view gives but a faint idea of its beauty, it being impossible to reproduce by photography the delicate shades of the tinted papers. The walls are handsomely decorated with all the latest fashionable tints of correspondence papers, and upon the tables are tastefully arranged the various kinds of papeteries and novelties manufactured by the firm. Among the latest writing papers shown we name "Emperor Napoleon," "Victoria Plaid," "French Marginal Note" (with beautifully embossed design in corner), "Royal White,"



"Prince of Wales Silver Blue," Crane's "Distaff Linen," Crane's Bonds, Crane's Fines and Superfines in all the various tints. Their line of novelties is especially complete, and their method of putting up and labeling is all that the most fastidious buyer could ask. Mr. Coyle would be pleased to entertain visitors and have them examine his stock, when in the city.

THE NACEFAS OIL CAN.

A new, cheap and safe oil and benzine can, "The Nacefas," has recently been placed on the market by Messrs. F. C. Wilson & Co., 239-241 Lake street, Chicago, whose advertisement appears elsewhere in this issue. The value of the Nacefas or safety can was demonstrated to a representative of this paper recently. The can was filled with benzine, and a match being lit, the oil was poured upon it without fear of an explosion. The construction of the Nacefas is simple and appears to be effective.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

THE BEST PAYS THE BEST.

One of the vital questions that printers have to contend with is that of getting the greatest possible product from the machinery and the material that can be carried in the space at their disposal. To accomplish this end they must study the make-up of a machine, its capacity, quality of work, power, etc., not permitting the question of price to bias their judgment. The Golding Jobber embraces all the features necessary to make it the most durable, convenient and profitable press ever invented. To quote from the World's Fair diploma, it is "the most highly developed type of the modern job printing press." Descriptive catalogue from Golding & Co., Boston, Philadelphia or Chicago.

AN EXPLANATION.

Early in the year 1894 the National Machine Company, of Hartford, Connecticut, sole manufacturers of the M. Gally improved universal printing, embossing and box-cutting presses, appointed Mr. Frank Barhydt, 606 New York Life building, Chicago, agent for the sale of their goods in the the West. Subsequently they made arrangements with the American Typefounders' Company to sell their machines at all their branches. This, however, in no way conflicts with Mr. Barhydt's agency, and his friends in Chicago and the West desiring to put in this machine, can still order through him if they wish, the same as if the other deal had not been consummated.

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A RHYMING INK-DRUMMER WITH A TURN FOR PUNS.

Messrs. Jaenecke-Ullman Co., the celebrated ink manufacturers, have in their employment a road-representative who defies the memories of the prejudices of Dr. Samuel Johnson and upholds the humor of *Punch*. Below we give a specimen of his quality and we trust our readers will note that he mixes business with sentiment as only an enthusiastic drummer can:

THE INK-DRUMMER'S DREAM.

Almost like far-famed Nubian Black,
Are your great, lustrous eyes,
Like our Gloss Varnish gleaming bright,
And of such wondrous Size.
With teeth as white as Cremser White,
And smile so gay and merry;
How often I have wished to kiss
Those lips that match Deep Cherry!
I can but add that you have cheeks
Like 000 Brilliant Carmine,
And that it takes to tell the rest
A muse exceeding far mine.
If any blemishes you have
They baffle my detection,
I find that like our Printing Inks
You simply are Perfection.
I have found out your learning's great,
Although I know "a few,"
Your stockings, dearest girl, must match
Our best Milori Blue.
That knowing smile upon your lips
With wonder oft I've seen,
You are not quite as verdant as
Our Deep Imperial Green.
I'll not propose, for I'm afraid
You on my suit would frown,
And that you'd do me up in style,
As brown as Bismarck Brown.
But still, should I some day find out
That you've another fellow,
I know my face would quickly look
Just like our Lemon Yellow.
My love for you will never fade,
Though e'en my poor heart break,
My love is permanent indeed,
As is our Madder Lake.

F. P. ROSBACK'S REMOVAL.

F. P. Rosback, manufacturer of wire stitchers, perforating machines and other machinery for book binders and printers, for the past five years located at 39 South Canal street, Chicago, has just removed to more commodious quarters in Machinery Hall, 56-60 South Canal street. In the new location Mr. Rosback will be in better shape than ever to look after to best advantage all orders for the special machinery he manufactures. The automatic wire stitcher made by him has a reputation for simplicity, adaptability and speed second to no machine upon the market. He makes perforators of all kinds, both hand and power, and constructs special machinery of this description for paper mills and toilet paper manufacturers. His index and corner cutters, card presses and monogram presses have been long and favorably known to the trade everywhere. In addition to the lines of trade mentioned above, Mr. Rosback is largely interested in the manufacture of steel posts for fences and other uses, the output in this particular line being very large.

A NOVEL TYPE CASE—THE "SOLITAIRE."

Louis Tesson and J. E. Genereux, 95 Dwight street, Springfield, Massachusetts, are the inventors of a type case of novel design, for which they have applied for a patent. The invention does away with the upper case, having caps, small caps and small letters all in one case, which is kept of convenient size by reducing proportionately the dimensions of each compartment. The chief point of the invention, however, is the construction of the compartments on an incline to the plane of the base, and by making the case somewhat deeper than ordinary ones. When the type is distributed the case is laid flat, and the letters fall naturally to the bottom of the compartment. When the type is set the case is raised to an angle of some forty-five degrees, and the letters slide to the opening of the compartments, thus keeping a constant supply within the easiest reach of the compositor. As a special offer a case will be sent to any address on receipt of $3.—*Springfield Union.*

COMPOSING AND DISTRIBUTING MACHINES.

From *Caslon's Circular*, Spring Season, 1895.

We think we can claim to have seen and examined every composing and distributing machine that has ever been introduced to the notice of the printing trade, and have never been much impressed with any of them until we saw the "Empire" machines. We are quite sure of this, that a composing machine without a distributer — i. e., that class of machine for which rows or columns of type must be set up before composing can begin — cannot compete successfully in cost of composition with manual labor, nor, indeed, save in a few instances, can it compete in speed.

The most successful of the machines with a distributing apparatus has a palpable disadvantage to its use through the constant breakages and loss of type which occur. The considerable number of nicks which have to be cut into the back of every type, and their size and depth, diminish seriously the strength of the types, rendering them less able to resist the wear and tear of the distributing machinery. We are informed by those who have had ample experience of the machine that the loss by breakage of type is serious. Possibly this is a defect that can be remedied, but in the "Empire" machine the nicks necessary to the distribution of the type are few, small and shallow; moreover, the distributing manipulation is such as to cause the least possible wear and tear or strain on the type. We refrain from giving a detailed description of the "Empire" machines, for without a personal inspection of ingenious mechanical contrivances, mere verbal description without illustration is unintelligible to most readers. Nor shall we make any statement as to the working capabilities of these machines, but content ourselves at present with the announcement that a practical test of their powers will shortly take place in the office of a leading London newspaper, and we confidently anticipate they will achieve such success as will insure their adoption — in newspaper offices, especially — as fast as they can be made. We believe in these machines so confidently that we have added a nicking machine to our plant, and are thus prepared to supply news fonts ready for use in them. We advise printers, and especially newspaper proprietors, to inspect the "Empire" machines, which can be seen at work daily from 10 A.M. to 4 P.M., at 37 Essex street, Strand, London. (See advertisement in this paper, page 127.)

THE "COLOR PRINTER."

We beg to direct the attention of our readers to the advertisement of the "Color Printer," by J. F. Earhart, printed on page 140 of this issue. But few printers, pressmen and others connected with the printing industries appreciate the value of this elegant production. Quite a number have purchased copies and are unusually well pleased with it. It is our desire that all who can possibly afford it should secure a copy of this work, which will soon be out of print. Mr. C. A. Keller, of Scranton, Pennsylvania, who has just received a copy, says: "I received my copy of the 'Color Printer' and can truthfully say that it far surpasses my greatest expectations. The book is certainly the finest work of its kind I have ever seen." To those who are unable to purchase the work outright and are anxious to possess a

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copy we make the following offer: Send us twenty yearly subscriptions at $2 each, or forty six-months subscriptions at $1 each, and we will send you a copy of the "Color Printer" free. It is not necessary to send on all the names at once. Send them in from time to time, as you can, and when the list is complete, we will forward the book by express, charges prepaid. It is worth working for. Start at once. It will not take you long to complete your list, and you will be well repaid for the trouble you have been to. In sending the subscriptions always state that they are to apply on the "Color Printer" club list, and be sure to give your full name and post office address in every letter. Keep memorandum of names you send, so that there will be no question as to when the list is complete. We hope to hear from our readers in all parts of the country. "The Color Printer" is nearly out of print, and the number of copies yet unsold is few.

HARRISON RULE MANUFACTURING COMPANY.

The convenience and labor-saving value of a compact and graduated case of composing rules cannot be overestimated. The Harrison Rule Manufacturing Company, of Norwalk, Ohio, make a specialty of these, of which a well-known printer writes: "After a month's trial I have no hesitation in saying that the case of steel composing rules received from the Harrison Rule Manufacturing Company, Norwalk, Ohio, is an invaluable companion to the compositor, containing, as it does, all the most useful lengths from 4 to 45 ems. Each rule is well made, and has its own niches in the case, can be easily removed and readily returned to its place. Every compositor ought to have one of these cases, and any one possessing so neat and useful an article will not easily be induced to part with it."

"OUR SUMMER."

With the spring, winter-weary citizens are considering the advisability of planning for their annual outing. The passenger department of the Wisconsin Central Lines has just issued an interesting brochure, which will undoubtedly aid in determining how the holidays of many shall be spent. The brochure is appropriately entitled "Our Summer" and is a complete guide to the resorts of the Illinois and Wisconsin lake region. It is copiously illustrated, giving maps, lists of hotels with prices and full particulars.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price $1. Also his "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price $3, and "Specimens of Job Work," price $2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefounders. Handiest and most useful works published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price $1. All who are starting in business need these books.



ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, or Ann street and Park Row, New York.

DO YOU WISH TO EXPORT your goods, machinery, type, material, etc., to Mexico and South America? Advertise in *La Revista Tipográfica*, the only journal of its kind in Mexico, and circulating among all printing offices. $1 per year; 10 cents sample copy (American stamps). E. M. VARGAS & CO., publishers, Yrapuato, Gto., Mexico.

FOR SALE—Neat and complete job printing office, Rochester, N. Y. Machinery and material modern and in good condition. Paying established trade. Inventory $3,500. Sell for $2,500. A practical man can make good living and good interest on investment. Address "QUAD," care INLAND PRINTER.

FOR SALE—The only daily paper in town of 10,000; will be sold cheap. Reason for selling, other business. Address BOX 1011, Plymouth, Pa.

FOR SALE—At a bargain, 525 pounds of 8-point Ronaldson Old Style; 260 pounds of 6-point Ronaldson Old Style. Type is new and complete fonts. Address "S. T.," care INLAND PRINTER.

FOR SALE—Complete stereotype outfit (nearly new), and new Pony Campbell Press, 22 by 28. Outfit in splendid condition; cost $550; price $300. Press absolutely new, price $950. Address "N," care INLAND PRINTER.

FOR SALE—A large Hoe Power Shaving Machine, for plates 23 by 32. Also a Lovejoy Power Shaving Machine, for plates 10 by 15. All in first-class order. Will be sold cheap. Address "P. S. M.," care INLAND PRINTER.

FOR SALE—The model country paper of Southern California, in most progressive and prosperous town in the state; complete modern plant; fine job business; established in 1885; official city paper; republican; $5,000. "RECORD," Ontario, California.

FOR SALE—One of the best printing offices in Los Angeles. Fully equipped. Established trade. Price, $3,500; cash, $2,400; balance on time. Will invoice $5,000. For particulars and reason for selling, address FRANKLIN PRINTING CO., 129 Temple street, Los Angeles, Cal.

FOR SALE—Complete set of plates of a World's Fair illustrated magazine, including all the original half-tone plates used in that publication, together with electrotypes of all the text pages—over 1,000 half-tone plates in all. Shows the Fair from the time ground was first broken until the close of the Exposition. Just the thing for a souvenir book. Will sell cheap. Address "WORLD'S FAIR," care INLAND PRINTER.

FOR SALE—A complete job office and bindery in a live manufacturing city and railroad center of 30,000. Office contains two cylinder and two job presses, electric motor, large stereotype outfit, and complete layout of type for book and jobwork, besides complete bindery for blank book and miscellaneous work. Plenty of work, including good share of city and county work. Reason for selling, have other business demanding my time. Rare chance. Address "C. B. A.," care INLAND PRINTER.

FOR SALE—Newspaper and job office, office building and lot; also residence; all situated in one of the best county-seat towns in north Texas; office invoices $3,500—Campbell complete press, six-horse engine and boiler, 9 by 14 Pearl jobber, 22-inch cutter, and all the body and job type and labor-saving material necessary—good as new and up-to-date; cleared $2,648 over expenses last year; $5,000 takes the entire outfit and good will of the business; must have $3,000 cash, balance on easy terms. L. W. TYLER, Decatur, Texas.

LA REVISTA TIPOGRÁFICA is the ONLY journal devoted to the printing trade in Mexico. It circulates among all printing offices, and, therefore, is the very best medium for advertising. American manufacturers can reach a new and profitable market by taking advertising space in this paper. For terms, etc., address E. M. VARGAS & CO., publishers, Yrapuato, Gto., Mexico.

PADDING COMPOSITION—If you want a composition that the paper will tear away from every time, that never sticks the leaves of a copy book together, that will stand by itself till the last sheet is gone from the pad, send 25 cents for recipe to L. W. TYLER, Decatur, Tex.

POSTAL CARDS REDEEMED—Uncle Sam will not redeem printed, but not used, postal cards; I will. Send sample, state quantity, and I will quote price. W. S. PARKER, 152 Monroe st., Chicago.

PRESSMAN—First-class Universal and Gordon pressman wishes steady job; terms moderate. Address "PRINTER," No. 134 30th street South, Brooklyn, N. Y.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, Ohio.

PRINTING thoroughly taught at the New York Trade School, First avenue, Sixty-seventh and Sixty-eighth streets, New York. Instruction comprises both newspaper and job work. The course in newspaper work includes plain composition, tabular work, setting advertisements, cutting and mitering rules, making up, justifying and locking up forms. The instruction in jobwork consists of all kinds of mercantile printing. Illustrated catalogue mailed free on application.

PRINTING INKS—Best in the world. Carmines, 12½ cents an ounce; best job and cut black ever known, $1 a pound; best news ink seen since the world began, 4 cents a pound. Illustrated price list free on application. Address WILLIAM JOHNSTON, Manager *Printers' Ink* Press, 10 Spruce St., New York.

"RECEIVED your 'Up-to-Date Ideas,' and think they are *very* good, both in composition and presswork.—William C. Lepski, Chicago." A book of 30 leaves of fine job specimens. Postpaid for 25 cents. Address, CURTIS & HARRISON, Norwalk, Ohio.

SEND 35 CENTS for sample package of the Superior Embossing Composition, if you are doing work in the embossing line, or expect to do it; you will like it. Made by Superior Embossing Composition Co., 708 Elm st., Camden, N. J. Our advertisement was omitted inadvertently last month; you will find it in this issue.

SITUATION WANTED—By an A 1, up-to-date pressman; experienced on cylinder and platen; capable of taking charge; good references and good habits. Address "S 55," care INLAND PRINTER.

SPECIMENS OF JOB PRINTING—A volume of practical designs that should be in the hands of every progressive job printer. Plenty of colorwork; enameled stock; pages 6½ by 10 inches. Sent postpaid for 25 cents (no stamps). Order at once. E. W. ELFES, Castalia, S. D.

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WANTED — Competent, all-around job printer; steady situation. ARGUS AND PATRIOT CO., Montpelier, Vermont.

WANTED — By a lady, situation as compositor, proof-reader, and general office work. Bookkeeping if desired. Experienced. Address "C 23," care INLAND PRINTER.

WANTED — For a confidential position — A practical, all-around man on composition and presswork. Security, $500. Address, C. ANNIS, 67 Cranberry street, Brooklyn, N. Y.

WANTED — Position as manager, superintendent or foreman of newspaper, bindery or job office. Thoroughly reliable, and reference furnished. Address Box 943, care INLAND PRINTER.

WANTED — Photographer, first-class; half-tone and line; steady work to right man. Address at once, stating compensation expected and references, THE TERRY ENGRAVING CO., Columbus, O.

WANTED — Good solicitor for printing and binding of all kinds. One who can estimate and knows something about embossing and lithography preferred. Address "SOLICITOR," care INLAND PRINTER.

WANTED — SECOND-HAND TYPE. — We want two or three thousand pounds of 7 or 8-point old style or roman body type. Must be in good condition. Address ANGEL GUARDIAN PRESS, 85 Vernon st., Boston, Mass.

WANTED — Catalogues and price lists, with discounts, of American machinery, type, novelties, etc., for printing trade. Address MEXICAN PRINTERS' SUPPLY AGENCY, Ed. M. Vargas & Co., proprietors, P. O. Box 34, Yrapuato, Gto., Mexico.

WANTED — Position by sober, industrious, reliable young man; an A 1 local reporter; have had charge of that department on small daily for over two years; also an all-around printer. Open for engagement after May 1. Address "W. R. E.," care INLAND PRINTER.

WANTED — A position as manager or general superintendent in a first-class printing plant or publishing house. Long practical experience in workroom and office; acquainted with estimating, prices, buying and detail incident to every part of the business. Address "K. K.," care INLAND PRINTER.

WANTED — Practical man of executive ability, thoroughly experienced compositor to superintend the management of the workroom of a first-class job printing and binding establishment. A permanent position and a good salary to the right man. Address "SUPERINTENDENT," care INLAND PRINTER.



ALMOST ALL PRINTERS do work for the Christian Endeavor Societies. We have the largest assortment of cuts for all religious organizations. Send stamp for special catalogue showing also cuts for colors and embossed designs. C. J. PETERS & SON, 145 High street, Boston, Massachusetts.

Have You Ordered a sample package of our **Superior Embossing Composition?** If you want to add the beautiful art of embossing to your business, or make a specialty of it, this is just what you need. It makes the very finest male die in use, and results guaranteed unequaled. Sample package 35 cts.; per pound, $1.25. Special rates on larger orders. After one trial, you will use no other. **Superior Embossing Composition Co., 708 Elm St., Camden, N. J.**

YOUNG JOB PRINTER

Address S. M. WEATHERLY, 115 Quincy St., Chicago.
Or any dealer in Printers' Supplies.

PRICE, New Edition. **50c.**



THE DURANT COUNTERS

Received the Highest Award at the World's Columbian Exposition.

Send for Catalogue to **W. N. DURANT, MILWAUKEE, WIS.**

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO

THOSE TWO LITTLE NOTCHES IN THE ELITE RULE BENDER DO IT. DO WHAT?

Why **WAVE** Brass Rule easily, neatly, quickly. Anyone can do it. Circular containing thirty rule designs sent free. **Price, $2.00.**

Hints on Rule Bending, 10c. **ELITE MFG. CO., Marshall, Mich.**

PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. **Patents relating to the Printing interests a specialty.** Address

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents,
925 F STREET, WASHINGTON, D. C.



16×21—14=600 — 16×21—30=280

280 THIS PUZZLE 17×22—28=884

298 *Will be fully explained* 17×22—28=884

334 *by consulting a little book of special* 17×22—28=884

600 *value to Printers and Paper dealers.* 17×22—28=884

744 **Time Saved** 17×22—28=884

935 *Is money earned.* *Price 25 cents.* 17×22—28=884

17×22—10=935 *A. CHAPMAN, Oak Park, Ill.* 17×28—19=744 — 17×28—40=298

FLEXIBLE — STRONG — ELASTIC. What?

Printers' Tablet Gum.

Price 20 cents per pound, f. o. b. Chicago; sample free.
A one-pound package mailed for 40 cents.
We also make **Flexible Glue for Bookbinders.**

Write to LAYTON TABLET GUM CO.
6446 Stewart Ave., CHICAGO, ILL.



The Union Safe Fluid Can

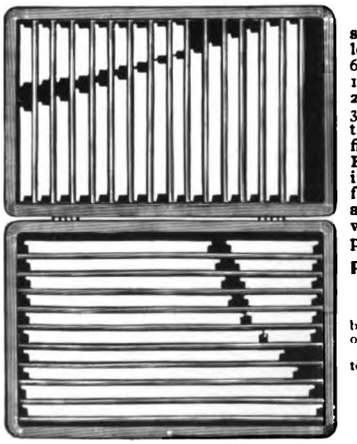
IS admitted to be the **best** benzine can in the market. Makers of other cans also admit this fact, for since the advent of the "Union" they have been giving greatly increased discounts to dealers. Consequently many supply houses are stocked up with inferior and cheap cans. If you want the "Union" **insist** upon having it and upon being allowed to exercise your own judgment. If still refused, order direct from

THE UNION QUOIN CO.

Quart Size, 75 cents. Delivered free.

1330 Bryn Mawr Avenue, CHICAGO, ILL.

The Harrison "Complete" Set of Composing Rules.



Made from the finest tempered steel, highly polished, in the following em lengths: 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 26½, 27, 28, 29, 30, 32, 35, 38, 40, 42 and 45 — forty rules of the most useful lengths, carefully fitted and accuracy guaranteed. Every rule plainly marked, is in full view and easily removed from case. Will last a lifetime, and the low price places the set within the means of every compositor.

PRICE, complete with Hardwood Case, . . $3.50

For one dollar with order, we will send by express, balance C. O. D. with privilege of examination.

Special lengths or special sized sets made to order.

HARRISON RULE MFG. CO.
NORWALK, OHIO.

AN OPINION.—We have more to follow.

HARRISON RULE MFG. CO.: SACRAMENTO, CAL., April 3, 1895.

The case of rules to hand, and am much surprised at the quality and style in which they are put up. Please quote me prices on rules from 30 ems up to 50, not in the case.

JOHN W. GEE.

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VOL. XV, No. 3. JUNE, 1895. PRICE 20 CENTS.



THE INLAND PRINTER

Northwestern Eng. Co., Chicago.

THE INLAND PRINTER COMPANY, PUBLISHERS, CHICAGO AND NEW YORK, U. S. A.

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We have a sure cure for Electricity in Paper:
Write for circular:

Keep Your Presses Moving:

TIME IS MONEY: We can save you time when you have a bad "break down" or you want to move your establishment:

WE KNOW HOW TO GO ABOUT IT: We are backed by experience: A well-equipped Machine Shop: and a large force of machinists who "know how" to handle Printers' and Bookbinders' Machinery:

YOU ARE THE GAINER: Nine-tenths of the best Printers and Bookbinders in Philadelphia will confirm this statement: the other one-tenth don't know whether their work is done right or not:

It will pay to get our estimate before ordering:

Printing Presses
Paper Cutters
Cabinets
Paper Joggers
Stereotype Blocks
Chases

R. W. Hartnett & Bros.

Printers' Furnishing Warehouse:

52 and 54 N. 6th St.
PHILADELPHIA

ALSO: Type: Cases: Stands: Leads: and all the little things for a Printing Office:

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WILLIAM KURTZ

SUPPLEMENT
THE INLAND PRINTER
JUNE, 1895

MADE IN DUOGRAPH
BY COLORITYPE COMPANY, NEW YORK, ON THE
HAND-MADE UNSIZED PLATE PAPER OF
JOHN DICKINSON & CO., LTD.
NEW YORK

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Copyrighted, 1895, by THE INLAND PRINTER COMPANY.

The Inland Printer

A TECHNICAL JOURNAL

Vol. XV—No. 3. CHICAGO in advance.
, 20 cents.

WILLIAM KURTZ, ARTIST

THE career of William Kurtz p[illegible] of the generalization that "Man [illegible] poses, but God d[illegible] s' errors as well as it points the other truism to [illegible] "Truth is stronger than fiction." The present peaceful life of W[illegible] Kurtz gives but little inkling of [illegible] vicissitudes of his early manhood, and that a shipwreck off Cape [illegible] should be the deciding accident which gave to the United States a great eventual [illegible] This artist, illustrator and investigator, may serve as an example of both the well-used phrases above quoted.

With the present sweeping tendency toward the use of color in current illustrative work, and in consideration of the vast importance of the half-tone plate, it may be well to glance briefly at the career of the one man who has more than any other opened the way for bringing onto the printed page the hues and form of nature, after having been the pioneer in America of the now widely-used process originated by Meisenbach.

Born sixty-one years ago in Hesse, Germany, William Kurtz early manifested a tendency toward the graphic arts. Apprenticed to a lithographer in Offenbach-on-the-Main, he attended an art school in that town, taking its first prizes for three years in succession.

Two years of compulsory military service lost the lithographic place to young Kurtz, and a search for employment led him to England just at the outbreak of the Crimean war. What more natural than that, failing to obtain work promptly, the active young man should enlist in the British-German Legion and share its part in the stirring events of that memorable "unpleasantness" which checked the ambition of the Czar.

Returning to England with his comrades, and being yet unsuccessful in obtaining lithographic [illegible] ng life, [illegible] ore the [illegible] ring of [illegible] friend, [illegible], Kurtz [illegible] ancisco, [illegible] Pacific [illegible] e Falk- [illegible] e fortu- [illegible] sel, and [illegible] Kurtz [illegible] he end [illegible]

[illegible] ity few [illegible] Kurtz sought [illegible] day in New Yo[illegible] George Loud, who[illegible] d con- gerial scope.

The firm [illegible] e new- born Ameri[illegible] and he promptly joined [illegible] which he served in its [illegible] e ensu- ing three years.

His [illegible] rge G. Rockwood, [illegible] of Mr. Kurtz and [illegible] Broad- way, and [illegible] The ensuing [illegible] dy and substantial [illegible] "art- science [illegible] of the partnership [illegible] teenth street and [illegible] 3, Mr. Kurtz moved to [illegible] adison [illegible] raphic business [illegible] nough, his own fi[illegible]

The "Re[illegible] ne of Mr. Kur[illegible] t method of producing crayon port[illegible]

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Copyrighted, 1895, by THE INLAND PRINTER COMPANY.

The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XV—No. 3. CHICAGO, JUNE, 1895. TERMS, $2 per year, in advance. Single copies, 20 cents.

WILLIAM KURTZ, ARTIST, ILLUSTRATOR, INVESTIGATOR.

BY J. HORACE M'FARLAND.

THE career of William Kurtz permits of the moralization that "Man proposes, but God disposes" equally as well as it points the other truism that "Truth is stranger than fiction." The present peaceful life of William Kurtz gives but little inkling of the vicissitudes of his early manhood; and that a shipwreck off Cape Horn should be the deciding accident which gave to the United States a great eventual force in this artist, illustrator and investigator, may serve as an example of both the well-used phrases above quoted.

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Returning to England with his comrades, and being yet unsuccessful in obtaining lithographic work, the young man entered a seafaring life, spending nearly three years as a sailor before the mast, until in 1859 he was stirred by hearing of opportunities in far-off China. With a friend, likewise fired with adventurous ambition, Kurtz embarked in the ship Oxnart, for San Francisco, via Cape Horn, expecting thence to cross the Pacific to the Flowery Kingdom. Wrecked off the Falkland Islands, the crew of the Oxnart were fortunately rescued by an American-bound vessel, and landed at Old Point Comfort, from whence Kurtz came to New York, arriving just before the end of 1859.

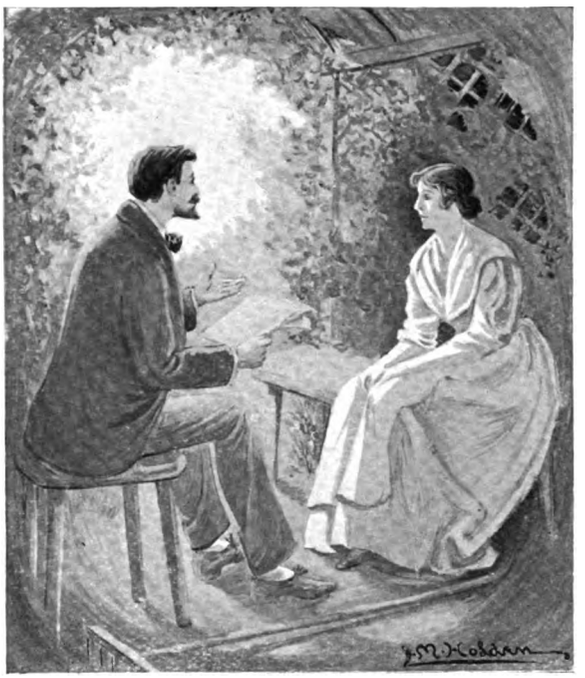
With four cents in his pocket, and mighty few English words in his vocabulary, young Kurtz sought employment, finding it on his second day in New York at the photograph gallery of George Loud, where his artistic impulses soon had congenial scope.

The firing on Fort Sumter stirred the newborn Americanism of the young German, and he promptly joined the Seventh Regiment, with which he served in its intermittent duty during the ensuing three years.

His engagement with the well-known George G. Rockwood, in 1865, preceded the entering of Mr. Kurtz into business with an associate at 895 Broadway, under the name of Huston & Kurtz. The ensuing years were only milestones of steady and substantial progress to William Kurtz in the "art-science" of photography. The dissolution of the partnership preceded a removal to Eighteenth street and Broadway, from whence in 1873, Mr. Kurtz moved to his own fine building on Madison square, where he still maintains a photographic business, having in his employ, curiously enough, his own first employer, George Loud!

The "Rembrandt effect" in portraits was one of Mr. Kurtz's first triumphs. An important method of producing crayon portraits by transfer

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CHICAGO ART INSTITUTE CLASS WORK.
Subject: "House of the Seven Gables."
Holgrave reads the story to Phœbe. Drawn by I. M. Holden.

soon followed. Always an aggressive force, Mr. Kurtz's banner has never been lowered at the great exhibitions; no fewer than eighteen First Medals attest this statement, including highest awards at the epoch-marking expositions at Vienna, Paris, Philadelphia and Chicago.

All this was preparing Mr. Kurtz for what is surely his greatest work — his connection with what I may term the typo-illustrative art. When the first news of the Meisenbach invention came to America, Mr. Kurtz promptly began work on the process. Almost the first successful result was a small picture of General Grant, but a monumental achievement at the time was the photographing and reproducing in half-tone plates for a catalogue of the pictures in the collection of A. T. Stewart. This is believed to have been the first commercial half-tone work done in America.

An association with F. A. Ringler, under the title of the Electro Light Engraving Company, occurred in 1887, and the development of line engraving by this company for newspaper uses was first made by this firm. A very profitable business was done, and meanwhile, through numberless difficulties, the half-tone method was being perfected at the Madison Square place. The prominent magazines, when they came to realize the magnificent possibilities of the half-tone, were all Mr. Kurtz's customers, and the best of them yet remain so related to his company. Mr. Kurtz early saw the chance for a connection of color photography and the half-tone, and when the discoveries of Dr. Vogel, of Berlin, were given out, he was quick to see their importance, and enter into correspondence with that great investigator. The result was a purchase of the American rights for the "three-color" process, and its earnest prosecution by Mr. Kurtz.

All the original specimens from Germany were produced by the artotype method, from the negative; and it is William Kurtz who, after years of study and work, and the expenditure of many thousands of dollars, has conquered the typographic press for color work through photography. The original process was slow, costly, and permitted only very small editions; but Mr. Kurtz's application of the tri-color method to half-tone blocks, and his perfection of the means for obtaining these with uniform success, has now rendered it possible for marvelous reproductions in color to be made in unlimited quantities and at a relatively small cost. It is but fair to say that Dr. Vogel has frankly acknowledged the superior work of Mr. Kurtz in the adaptation of his great discovery.

In 1893, a strong association was formed, under the name of the Coloritype Company, with William Kurtz as president, for the commercial application of his methods. During 1894 the Coloritype Company leased five floors of a large building erected specially for its needs at No. 32 and 34 Lafayette place, New York, where a complete plant has been fitted up, under the supervision of Mr. Kurtz, for the production of color work by the Vogel-Kurtz processes, through both typographic and lithographic methods.

A magnificent gallery, with a great photo-engraving outfit, also provided facilities for the large half-tone engraving business which the company took over from Mr. Kurtz, and which is still



CHICAGO ART INSTITUTE CLASS WORK.
Subject: "House of the Seven Gables."
Holgrave and Phœbe in the Garden. Drawn by I. Ames.

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under his supervision, a great factor in the best illustrative work of New York city.

Mr. Kurtz has had the pleasure of seeing the coloritype method practically applied to many subjects with eminent success, and editions varying from a hundred copies to ten millions easily printed. Three or four printings only are required to produce the varied hues and tints of any original, while its form is preserved with photographic fidelity, impossible to ordinary color printing processes. Eminently successful reproductions are constantly made direct from objects of all sorts, ranging from a plug of tobacco to a fine painting. The process is being constantly improved in its application, though the primary facts of it seem now to be well settled.

The duograph method is an adaptation of half-tone methods by Mr. Kurtz, and his portrait is reproduced for the readers of THE INLAND PRINTER by that process. Effects approximating photogravure are easily and economically produced, and the duograph is meeting quick recognition. As the name implies, it is made in two printings, and its peculiar merit comes from the effect of solidity and depth given it by the special tint plate, which is not a mechanical, but a photographic production.

Mr. Kurtz is yet in active manhood, constantly supervising the coloritype work, and investigating for its greater advancement. A man of great modesty, but pronounced artistic temperament, he looks fit for many years of further work along his chosen lines.



CHICAGO ART INSTITUTE CLASS WORK.
Subject: "House of the Seven Gables."
"'Villain!' cried Mr. Pynchon, shaking his clenched fist at Moule." Drawn by H. P. Lay.

Written for THE INLAND PRINTER.

STEREOTYPE MOLDS.

BY A. L. BARR.*

THERE are three different methods of making molds. The clay, plaster and papier-maché processes. The plaster process was used extensively in job and book work twenty years ago, but is seldom if ever used at the present time. The clay process was also used to a considerable extent, but both of these processes are now practically things of the past. The papier-maché process is the simplest, quickest and best, and when properly manipulated will take the place of electrotyping to a great extent, as it is much quicker and cheaper, though it must be admitted if it is not carried out properly it ruins the type. The first thing necessary to know is how to make a good flong or matrix. We have given the recipe for paste in previous articles and will omit it in the following. The first and one of the essential things to do is to get the proper paper, made especially for stereotyping. There are probably twenty different mills making what they term stereotype paper, but there are only two or three of them whose paper is fit to use. It must be of a long fiber, take water easily, and yet it must be strong. Some stereotypers do not know half as much about their paper as they should. It is well for all to give the matter of paper careful thought. Unsuitable paper has often been the cause of ruining thousands of dollars worth of type, has caused delay in drying, falling of spaces and unevenness of plates. Yes! unevenness of plates. If you think this is not a fact take a sheet of matrix paper and rub one end thin and leave the other end thick, and see if you do not discover the difference in the results, especially if you are on fine work. It may not be perceptible on newspaper work in all cases, but I have seen it affect newspapers. Overlay a cut in newspaper work and neglect to take it off before casting and see what the results will be. The paper should be soaked in water for jobwork for at least ten hours and for newspapers about one hour. The water should be pressed out as much as possible with an iron roller before putting on the paste. Then lay two sheets of matrix paper (which should weigh about fifty-five pounds to the ream of 20 by 25) on the molding table, and after thinning the paste to the right consistency, say about as thick as cake

*NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping conducted by Mr. Barr on another page of this issue.—EDITOR.

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batter, take a good wide paint brush and spread the paste as evenly as possible, and then lay on a tissue either by hand or with a smooth roller like a rolling pin, except that it should be of iron. Keep this up until you have four tissues, each time putting on less paste, but always enough to cause it to spread over all parts. Now you are ready for molding. After planing your form down evenly,



CHICAGO ART INSTITUTE CLASS WORK.
Subject: "House of the Seven Gables."
Phœbe's Arrival—Chap. IV. Drawn by Virginia Schenck.

spread a little oil over the type with a fine brush; do not put too much on as it will do as much harm as too little. Lay the tissue side to the type and beat until it is the proper depth. If you do not know when it has attained this point, raise one corner carefully and examine it; if beaten sufficiently, replace it and beat the corner down carefully. Then paste the extra piece of paper that you laid on the table when you made the matrix and place it on top of the mold, and beat that down also, but not so much as you beat the matrix. Take a common type-planer and plane down the back until perfectly smooth, then place four thicknesses of blankets on top of mold and put it under the steam table.

This may seem tame to the expert stereotyper; but this article, so far, was not intended for such. However, here are a few things for you:

Do you know at what temperature your steam table stands? Don't say yes, as a friend of mine did, because he said he had a gauge on his table. You may have a steam gauge that shows sixty pounds, but it may be sixty pounds of ice water. The gauge does not show the heat, it shows the pressure; what you want is heat. Do you know that different water has different effects on matrices? Do you know that different oils put on type produce different results? Do you know that you can put so much oil on the type that you could never get a good cast? Do you know that a fine cut should be thoroughly cleaned and only the least oil possible put on, to obtain the best results? Do you know that a cut on a wood base should be first underlaid and made higher than the type and overlaid with a piece of matrix paper the exact size of cut before being put under the steam table if you expect to get a first-class job? Do you know that you should always rub the back of the matrix over a fine cut with something smooth, say the back of a chalk brush, both before and after it is dry? Do you know that wood type or cuts with wood base that you do not wish to injure should not be taken directly from the steam table and put on a cold stone or table? It will cause them to warp and crack nearly every time. They should either be put on a warm table or else hot blankets put over and under them in order to allow them to cool gradually. Do not put on a wet blanket, but some that are slightly moist and hot. Do you know that your steam table should have an exhaust running to some drainage and not back into the boiler? You can have it to run to the boiler, but you must have a "bleeder" if you expect to do quick work. Do you know that hot blankets do not assist in drying, but rather retard it? The reason for which is that, owing to the tendency of heat to rise, it will not do so until the paper gets hotter than the blankets; while if the blankets were cold, the moisture would begin to rise almost instantly.

Written for THE INLAND PRINTER.

COMPOUND WORDS.

NO. II.—BY F. HORACE TEALL.

WHEN the project of making the Standard Dictionary was yet in its infancy, copies of a circular were sent to many school superintendents, proofreaders, and other scholars, requesting expressions of opinion as to the compounding of words. Over five hundred letters were received in answer, and none of them indicated satisfactorily any sort of practice. One county superintendent of schools wrote, "I do not know anything about it, and I do not believe any one else does." Another letter said, "I always use a hyphen *whenever* two words are to be written as one," and yet the words *when* and *ever* were written as one in telling it—and without a hyphen!

Under what circumstances should two words be written as one? This is a question that our

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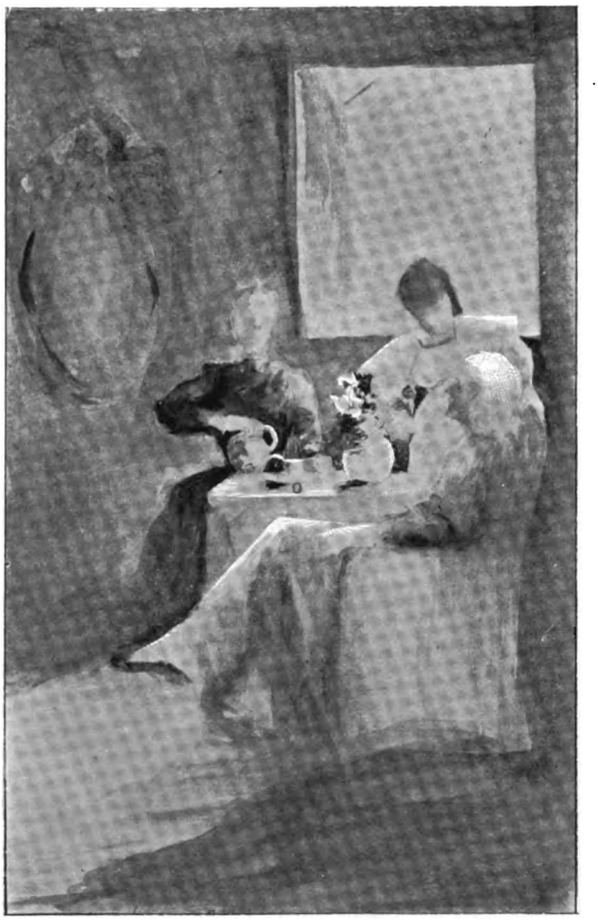
grammarians have invariably left without real answer, and so but little is taught in our schools, and that little only according to individual notions of the teachers. Here is something from one of our latest and largest books on grammar, "The English Language and English Grammar," by Samuel Ramsey: "Words that happen to be used often together come to be combined and pronounced as one. This is a gradual process in which we easily distinguish three steps. In *brick house* we have two distinct words, but *brick* has become an adjective descriptive of *house;* in *work-house* two words are treated as one, but to show that they are not yet perfectly consolidated, a hyphen is placed between them. The first part is uttered forcibly, the second lightly. The greater stress is called accent, and the two parts have but one — that is, they are accented as one word. When we come to *householder* we are no longer notified that the parts were ever separate. Under which of the three forms we shall find any combination depends on length and frequency of use. *Turnspit* is written without and *turn-table* with a hyphen, because the English people have been much longer used to roasting meat on a spit than to turning railroad cars on a table." In another part of the book we are told: "A great number of English nouns are formed by uniting two or more into one. The closeness of the union varies in every degree. *Cod-fish*, *cowslip*, and *shepherd* we scarcely think of as compounds; *dairy-farm* and *dead-reckoning* are held together by feeble and transitory ties. The general principle is that the last element is the essential one, and all that precedes it is only descriptive, and of the nature of an adjective. A *cart-horse* is a horse, and a *horse-cart* is a cart, the first syllable in each instance serving as an adjective."

It is because the unreasonableness and nothingness of these statements are characteristic of nearly all writing on its subject that this quotation is here given so fully. Criticism of it, with the exception of one or two points, is not germane to this writing, but our readers are invited to tell us what they think of it as the whole treatment of such a subject in a large book on grammar. Our present purpose will be well introduced by another quotation.

In his book on "The Science of Language," Max Müller says: "The object of classification is clear. We understand things if we can comprehend them; that is to say, if we can grasp and hold together single facts, connect isolated impressions, distinguish between what is essential and what is merely accidental, and thus predicate the general of the individual, and class the individual under the general."

Mr. Ramsey says, in effect, that *brick house* is two words because *brick* is an adjective, and then he says that *cart* and *horse* are adjectives when used in the joined forms *cart-horse* and *horse-cart.* He has not grasped the single fact that, if there is any such thing as real classification, that which follows from the adjectival nature of *brick* would follow also in the case of *cart* and *horse*, namely, that they also should be separate words. Our other point of criticism is that the words instanced by him are not universally printed in the forms he gives, neither is the form of any word determined as he says *turnspit* and *turn-table* are. There are thousands of English word-pairs that are not and never can be compounds, notwithstanding their every-day use as pairs from the very start of the language. Something other than length and frequency of use is necessary to indicate compounding, namely, the kind of relation or the lack of real relation of the words used together.

All classifying terms are such only through arbitrary restriction. Thus, *adjective* as a general



CHICAGO ART INSTITUTE CLASS WORK.
Subject: "House of the Seven Gables."
First Morning After Clifford's Return. Drawn by Ottilie Hallensleben.

word means merely "thrown to," but as a classifying word it means, in grammar, "added as a separate word to qualify, limit, or describe." *Brick* really describes *house* (instead of a true adjective such as *bricken*) when "a house made of brick" is meant; but for "a house in which to store bricks,"

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we should write *brick-house*, just as Mr. Ramsey writes *work-house* (commonly *workhouse*, however), because in that use *brick* and *work* are not adjectives. Thus predicating the general of the individual, we have a basis for classing the individual under the general, as in the following rule:

Two nouns used together as one name, in such a way that the first does not convey a descriptive or attributive sense, or so that the two are not in apposition, form a compound noun.

We have seen above that one grammarian says that *cart* describes *horse* and *horse* describes *cart*, and such opinion is not peculiar; but the fact cannot be seriously disputed, after sufficient thought,



CHICAGO ART INSTITUTE CLASS WORK.
Subject: "House of the Seven Gables."
Uncle Venner. Drawn by F. B. Sorensen.

that the only approach to descriptive quality (and that very slight) is in the whole words, *cart-horse* and *horse-cart*. This alone would truly indicate the compound or unified nature of the terms, but the natural—almost unavoidable—accenting of the first part emphasizes their unification. Every pair of merely nominal words that is pronounced with such accent is grammatically a compound, no matter whether we write it so or not; but the fact that most people do write many such words as compounds, and will do so, is sufficient reason for saying that that is the best form for all common terms of the kind. The only possible real simplification seems to lie in giving to exactly similar terms the same form. Mere whimsical objection to the use of the hyphen can never be a basis of anything truly called simplification. On the contrary, if we lay aside mere prejudice, and adopt a method that marks real differences by different forms, we shall truly simplify. Such is the practice here to be indicated, notwithstanding the certainty that it must fail to secure universal adoption for a long time to come. There is only one alternative possible if we are ever to agree upon a common practice—either something very close to what is here given or a complete Germanizing to the effect of writing all compound terms as continuous words.

Following are some words as given in the International Dictionary, which work has nearly a thousand like them with the hyphen, more thousands just like them in the continuous form, and other thousands in the two-word form:

ant-bear	deaf-mute	horse-litter	rope-yarn
ant-cattle	deer-neck	knife-edge	scape-wheel
ant-eater	dock-cress	lamp-post	school-ship
ant-hill	earth-tongue	life-preserver	screw-driver
ant-lion	egg-cup	light-ship	sea-bar
ash-oven	egg-glass	lock-weir	sea-maid
base-burner	fish-block	mail-shell	shield-bearer
buck-basket	fish-tackle	mill-sixpence	slate-color
castle-builder	flea-bite	mince-meat	spoon-meat
castle-guard	fly-case	mint-master	story-teller
catch-basin	frost-blite	money-maker	tilt-yard
chick-pea	gold-beating	pea-jacket	title-page
coal-meter	hand-hole	pillar-block	tool-rest
cope-chisel	harvest-home	praise-meeting	valve-shell
cow-pilot	hay-cutter	prompt-book	water-withe
cream-slice	honey-bag	puddle-ball	wind-plant
crown-saw	horse-jockey	rest-harrow	wool-hall

The International is the first authoritative dictionary of English to give such compounds—that is, mere elliptical use of two nouns in the literal sense of a phrase, as *egg-cup*, "a cup for (or to hold) an egg"—in any but the hyphened form. Dr. Latham's edition of Richardson's dictionary gave a large number of them in the continuous form, but that work never attained a standing like that of the Webster dictionaries. Utter disregard of principle is shown in the International in this respect, with one important exception. There are fifty names of plants like *hare's-tail* in that work, and seventy like *lion's tail*, the work thus showing disregard for a clear analogy. But in each collection of such names the same form is given to each name; thus, the five names with *lion's* are each two words, and the four with *bear's* are each hyphened. Analogy is as well entitled to consideration in the large category as in the smaller, and the form that is right for one such name is right for all.

Certain large classes of compound nouns are better written in continuous form, and some real grammatical compounds have never been commonly written in joint form, and need not be so written.

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These, and compounds other than nouns, must be left for a later article.

The practice here advocated is theoretical rather than actual, so far as full application is concerned, as most books and probably all newspapers show much confusion. Confusion, indeed, seems really unavoidable in newspapers, especially in advertisements. As an instance of one kind of difficulty, probably insurmountable, a New York firm's advertising may be mentioned. Over twenty years ago the firm had an advertisement reprinted free because of an insignificant change from copy, and from then until now, and in other offices also, their copy is followed absolutely, no matter what may be its absurdity. Other advertisers also want their copy followed closely, but few are so insistent as the firm mentioned. It may be doubted whether there is a New York paper that does not in its news columns make *sealskin* one word, but it has to be two words in some advertisements. This seems to be sufficient reason for letting the advertising columns show such confusion, but not sufficient to justify confusion beyond the natural result of haste in the news columns. The determination not to use any hyphens in compounding does not solve the problem, for the question of close joining or separation — one word or two words — remains, and it is not answered satisfactorily in the practice of any newspaper the writer has seen. A record of the forms chosen is the only means for securing decently consistent practice in any office.

Written for THE INLAND PRINTER.

CAN LOGOTYPES BE USED ON TYPESETTING MACHINES WITH ADVANTAGE?

BY CHARLES H. COCHRANE.

AT various times since the introduction of movable types there has been more or less discussion of the matter of logotypes, or types bearing several letters in combination. But every time that a genius arose and propounded a method of saving time by such combination he was crushed by the compositor, who always contended that he had enough work to do to keep track of the one hundred and fifty and odd boxes in the ordinary case, without being bothered with a number of extras occupying valuable space. Only for ornamental "and," "of the," "bought of," and the like has the logotype been admitted regularly to the printing office, though there have been occasional resorts to them in special work.

The success of Mergenthaler in introducing the linotype or type-bar as a unit in composition came as a surprise to the average printer, who had become convinced by long habit that individual types were the only practical thing in use, and it remains to be seen whether the logotype cannot some day find a niche among the time-saving devices of a printing office. In investigating the chances of the logotype it is safe to assume that in ordinary hand composition it has no valuable place, but it remains to be proven that it will not find a use in machine composition, just as the line has found a place. Its exclusion from the type case results from the fact that cases are already too large for convenience. But the keyboards of machines are not so large as to prove cumbersome. They would take on more characters without inconvenience to the operator, whose copy would not be unduly distanced by adding a couple of rows at the rear of the present assortment of keys. Admitting this to be the case, it remains to be proved that there would be a gain in speed from the addition to the keyboard of a couple of rows of logotypes. If such a gain in speed can be obtained, it is safe to say that makers of machines will in time arrange for their accommodation. All the machines are so complex that no company, having a successful machine now on the market, would be likely to go to the expense of remodeling it to try the effect of introducing logotypes, but for inventors of new machines the field is not without promise, as will appear on further consideration.

The writer suggests the use of the following forty-five combinations, which, after a count of some ten thousand words, selected from various classes of matter, proved to be used with the most frequency:

ace	con	have	one	the
ally	com	his	ough	The
and	day	ing	ould	tion
are	ence	into	out	tor
ate	ent	its	pre	very
ble	for	man	sed	which
but	from	mis	ted	who
car	has	ness	ter	will
cha	had	not	that	with

It is evident that there are others which occur nearly as frequently as some of these; as *self*, *per*, *only*, *her*, *when*, etc. In newspaper work also we have frequently: *o'clock*, *Chicago*, *New York*, *city*, *court*, etc. And in law work we would find *plaintiff* and *defendant* occurring frequently. But for ordinary everyday use the above list will be found pretty accurate. It might be altered or added to, according to the demands of purchasers of machines, whose individual work would be apt to have special requirements.

The following paragraph, selected at random to illustrate the frequency of recurrence of these combinations, contains almost 1,000 ems. If it were set on a machine having these logotypes the operator would save the touching of 324 keys, as it contains 141 of the three-letter logotypes, 38 of four letters, and one of five letters. If set in the ordinary way, the keys would have to be touched about 2,250 times, or if with the logotypes, 1,926 times, a saving of nearly fifteen per cent, which

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CUPID'S COUNSELOR.

Half-tone engraving by
A. ZEESE & SONS,
300-306 Dearborn street, Chicago.
Duplicate plates for sale.

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The Inland Printer

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

CONDITION OF THE PRINTING BUSINESS.

ALTHOUGH the commercial agency reports indicate that the general business of the country is steadily improving, it cannot be said that the evidences of advancement in the printing industry are at all satisfactory as yet. The situation at present may be summed up in a few words. The smaller and medium-sized offices are fairly busy, while the task of collecting bills to meet current expenses will give managers and employers all the exercise they require in case of an occasional lack of orders. The larger establishments are almost uniformly dull, the situation in this respect not differing materially from what it has been for the past two years. This latter statement may be taken as evidence that the railroad and other large corporations of the country are not as prosperous as they might be, and that one of the methods adopted by them to keep down expenses is a determination to use printers' ink as sparingly as possible for the time being.

There is no help for this state of affairs—nothing to do, in fact, but to wait patiently until the business of the country recovers from the distracted condition which has prevailed for many months back. It is an accepted American principle that if one is to succeed in business he must hustle, but the force of this principle is lost when there is no business to hustle for. Railway and other large corporations are the principal mainstays of our larger printing establishments in the way of providing the sinews of war, and these corporations have been more concerned of late in cutting down expenses than in devising ways and means of getting rid of a surplus revenue. It is a sort of religion with some to denounce railway corporations on all occasions, but it cannot be denied that their prosperity or lack of prosperity exercises a powerful influence for good or bad on a great variety of industrial pursuits, printing among the number. Well-informed people look for a change for the better should the husbandman be blessed with plentiful crops the present season, in which event the railways will profit by the harvest. No decided improvement is looked for, at all events, until well along in the fall.

CHICAGO MASTER PRINTERS' ASSOCIATION.

A YEAR ago the employing printers of Chicago effected an organization under the above title, the object being to provide a place and an opportunity where its members could discuss trade matters freely and candidly, and with a view to eliminating or at least mitigating some of the many evils which had crept into the business. From the work projected and partly accomplished, the organization merited far greater recognition at the hands of employing printers than it has so far been accorded. Among the first acts of the association was the appointment of a competent committee charged with the task of ascertaining why there existed such a discrepancy in bidding for the same work in different establishments. The report of this committee in part took the form of an estimate as to what it really cost to produce certain lines of printing, the paper proving a great surprise even to a number of the members of the committee. Discussion and investigation, however, demonstrated that the report was substantially correct, although it contained numerous items which

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unavoidably enter into the expense account, but which never occur to the inexperienced bidder.

The manner in which this committee report was received by members of the association furnished the most conclusive evidence of the necessity for such an organization and for the prosecution of just such work as was undertaken by the committee above referred to. The inexperienced bidder has always been the one great obstacle standing in the way of the employing printer in his effort to secure an equitable return for his investment and his labors. Remove this obstacle, which can only be done by the educational efforts of the employers themselves, and much of the uncertainty, disappointment and loss borne and sustained by the employer will disappear. These matters have been arranged satisfactorily in other businesses, why not in the printing business? There are object lessons in plenty to be seen on every hand. On South Water street in Chicago, there are a thousand merchants engaged in the produce trade. Were these thousand merchants to engage in a continual endeavor to underbid each other, even if they sold below cost, the result would be inextricable confusion, loss and failures. But the employing printer who takes a stroll along that noted thoroughfare will find that the price of all staple articles will average about the same from one end of the street to the other. Then he will return to his counting-room and rack his brain to learn how a competitor who omits many of the items of expense is able to so far underbid him for an important contract.

We are of the opinion that it would pay the master printers everywhere to encourage and maintain some such organization as the one under discussion. Then in the course of time it may be possible to check the downward tendency of the prices charged for printing, a tendency which is always in the same direction; even though the price of labor remains stationary, and rents, insurance and other expenses are growing higher.

THE QUESTION OF PUBLICITY.

EXTENSIVE and judicious advertising of a worthy article persisted in for a considerable period of time and then stopped, often continues to produce results after the advertising has ceased. These results, however, are experienced to a diminishing degree, until the self-selling power of the thing advertised has been reached. Almost invariably the advertiser who ceases all advertising — who is spasmodic in his patronage of mediums — is punished financially for his ignorance of or contempt for the power of competition. Competition is a race for patronage and the steady advertiser is invariably the winner.

The manufacturer who claims that the capacity of his plant is not equal to meet the demands upon it can better afford to extend his premises than to cease advertising.

The dealer or manufacturer who refuses to advertise simply because he has made a rule not to do so as a defense against the importunities of solicitors, is lacking in a most important part of his business education.

Those who have made a study of publicity and who recommend non-advertisers to make themselves known are usually considered to speak from purely selfish motives — to create business for themselves. This is a mistake. The sincere student of advertising is better pleased in seeing his business rival patronized than that the patron should not advertise at all.

Trade promotion — advertising — is to the interest of every person, and the broader the view taken of the matter, the greater will be the concentration of actual experience of the subject, until in every business college or school of instruction on mercantile affairs the subject of "advertising and publicity" will be not the least important in the curriculum.

INEQUALITIES OF THE POSTAL LAW RULINGS ON SECOND-CLASS MATTER.

THAT the discussions, in preceding numbers of THE INLAND PRINTER, of the inequalities of the United States postal laws regulating the transmission of second-class matter through the mails, have appealed to a wide constituency is evidenced by the sudden and general interest in this subject, which has found expression in addresses, papers and resolutions on every hand. There has been a widespread and vigorous demand for a more uniform and equitable adjustment of the glaring inequalities of the second-class mail regulations. In a recent address before the Chicago Trade Press Association, Mr. A. H. Lockwood, of the *Shoe and Leather Review*, said:

> The postal law was originally designed to lessen the cost of publications to the reader. The reduced rate of 1 cent a pound was granted, not to the publisher but to the subscriber. But it was soon found that the system of compelling each subscriber to make his individual arrangement with the postal authorities was complex and burdensome. Then came the granting of the 1-cent rate to the publisher for the benefit of the subscriber.
>
> The mailing privilege has been grossly abused, and its original intent completely lost sight of. As an abstract fact the government has no more right to deliver a publisher's papers for a special and very low rate than it has to carry coal for the miner or wheat for the farmer at an expense to be borne by the taxpayers. But in these degenerate days of special privilege and class taxation matters of mere right and wrong are swallowed in the larger question of acquiring wealth.

While it is doubtful if all publishers will indorse these very outspoken sentiments, they are certainly significant as coming from the representative of a high-class trade publication. All reputable

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publishers will, however, second this scoring which Mr. Lockwood administers to those who abuse the mailing privilege to the grossest extent:

There are today hundreds of fake papers. At first they were nourished by postoffice pap, but growing stronger they wax fat on advertising that is really a confidence game. The sins of the fake and fraud are to a considerable extent visited upon the legitimate and reputable publication. Any man who can establish a small line of credit at a printing house, and is able to write or clip a few items, may, if he has the itch for it, become the editor and proprietor of a so-called trade journal.

In commenting further upon the "fake" publisher the address says:

He has little use for subscribers, because they increase the printer's bill. Just enough copies are issued to send to the advertisers, present or prospective, the money received from whom is almost clear profit. Indeed, we have heard of a thrifty publisher who sold his front cover page to three advertisers in as many cities. As he only struck off a few copies, it was easy to stop the press and make the changes, so that each advertiser received the publication with his card upon it.

It is becoming increasingly difficult for a first-class paper to expand its circulation, because every field is covered by publishers who do not expect paid subscribers. I have in mind a shoe paper that in its third number boldly asserted that every shoe manufacturer in the United States is in receipt of it. The sample copy privilege is being most shamefully abused.

Under the fostering protection of our postal laws we find the fake paper triumphant. So immense has the tonnage of second-class mail become that the high-class trade paper is unable to carry its news to the reader while it is fresh. The post office officials estimate the loss on second-class mail to be $16,000,000 per annum. Inundated under tons of advertising sheets the reputable trade *news* paper is held up at the post office for hours.

If a trade publisher contrives to get his edition into the post office early in the afternoon the paper will probably go into the mails that evening, but not until the railroad editions of the daily papers are mailed. The second-class service for publishers is cheap with all that the term implies. The second-class rate to individuals other than publishers is 1 cent for four ounces. Now if the postal authorities were to charge this rate — 4 cents a pound — weighing and stamping the bags in bulk and giving prompt and efficient service, every reputable trade journal would be inestimably benefited and the profession of trade journalism would be uplifted and dignified.

The National Board of Trade, at a recent meeting in the city of Washington, adopted a series of resolutions vigorously attacking the vulnerable points in the second-class mail system as now administered, and making the following radical recommendations:

Resolved, That the fundamental principle of absolute fairness to all classes of citizens and the statistical value of employing the most modern and approved systems of conducting business and keeping accounts require a radical modification in our present laws, and the adoption of the policy that the postal service shall not be furnished to any class of citizens at less than the prevailing average cost; the carrying out of which policy will both simplify the present work and make practicable the following changes:

1. Reduce letter or first-class postage to 1 cent per ounce, or 16 cents per pound.

2. Merge the present second, third and fourth-class matter into one class, and charge a uniform rate of 1 cent for two ounces, or 8 cents per pound.

3. Charge to every department of the government, or anyone now entitled to the franking privilege, the cost of said service, to the end that every department will show a true and correct report of its operating expenses.

Resolved, That a special committee of three be appointed to investigate the postal subject along the above lines; open correspondence with and seek the hearty coöperation of all the mercantile and trade organizations throughout the country, and inaugurate an aggressive and persistent campaign for awakening popular interest in the matter, and for bringing proper public influence to bear upon all our senators and congressmen to the end that an acceptable postal bill will be promptly enacted.

It is urged by many of the advocates of this reform that the increase in the rate of second-class postage to 8 cents a pound would effectually wipe out illegitimate advertising sheets which masquerade under the guise of trade journalism and depend almost wholly upon the sample copy privilege for their circulation, thus giving bona fide class journals a free and fair field. In a publication entitled "For One Cent Postage," is found the following:

The "Trade Paper Problem" would not be difficult to solve if postage on second-class matter was raised to 8 cents per pound. It would simply solve itself. The weak and feeble would quickly succumb, while the strong and healthy would take on new life. The "parasites" spoken of above would drop out in rapid succession until the field would be cleansed and the entire profession of trade journalism would develop new life and new energy and rise to a higher plane than it ever before occupied. The really valuable papers would make five times as much money as under present conditions, for they would then be free from a noxious, disagreeable and degrading competition that now divides and diverts the patronage of the trade into so many channels that there is not enough for any of them. Regular paid subscription lists would then be the *rule* instead of the *exception*, as at present. No country merchant will subscribe for a trade paper when he is literally flooded with them, receiving, as he does, ten times more than he desires. If our newspaper friends will only look at this question in a practical light, they will easily discover in what direction their interests lie; that is, the good papers. Fake publications will contend that the present condition of affairs is best.

The same publication is authority for the statement that 20,000 tons of cheap paper books were, during the last fiscal year, mailed through the Chicago post office, and it argues that most of these books were of a trashy character and calculated to debauch rather than elevate the public morals. While this may not be true of all of these books, its application to a great portion of them cannot be well disputed, and very many of them are wholly unworthy, on a moral plane alone, to enjoy the special privilege of being carried through the United States mails at second-class rates, under the guise of being regular periodical publications. The fundamental purpose of the government in granting the second-class rate, namely, to foster the dissemination of useful knowledge, should not be lost sight of.

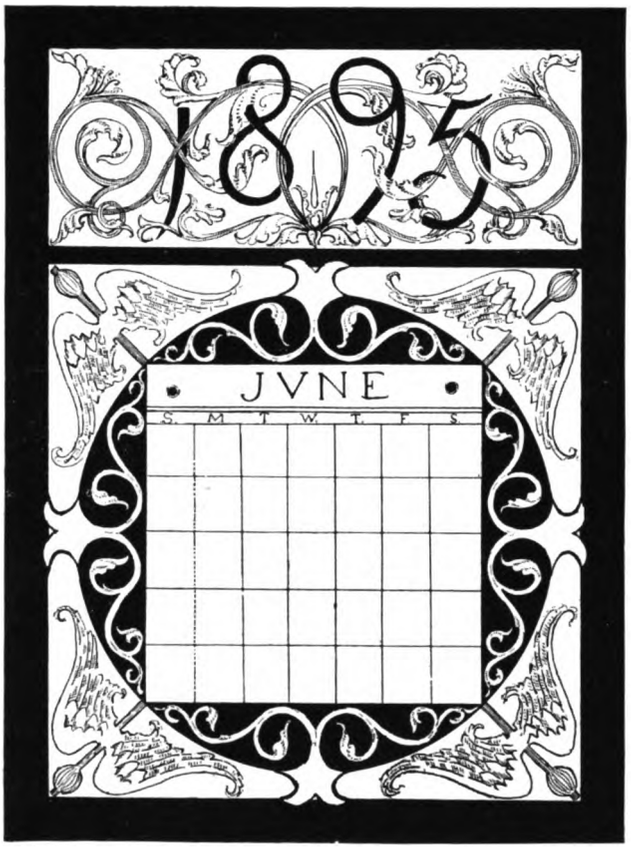
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Written for THE INLAND PRINTER.

THE MANAGEMENT OF PLATEN JOB PRESSES.

NO. IV.—BY WILLIAM J. KELLY.*

SYNONYMOUS with the skill embraced in the knowledge necessary to appropriately tympan a platen press, for any kind of form, may be mentioned that of knowing the proper kind of composition roller to use in any emergency: for next to artistic make-ready, which includes all that correct



CHICAGO ART INSTITUTE CLASS WORK.
Original Design for Calendar, by Elaine Hussey.

impression implies, the necessity for employing good rollers cannot be disputed.

ROLLERS FOR BLACK AND COLORED INKS.

There are many persons running platen presses today who have never conceived it necessary to make a distinction in the use of their composition rollers. One day they will use the same set of rollers for black ink, and the following day or sooner we may find them doing service coloring up with red, yellow or some delicate tint. This is a great error, indeed, because it is thoughtless, inartistic and detrimental to the purity of the colored pigments. Surely there is neither economy nor beauty in the result such neglect entails.

If we must, through need, employ brilliant and well-made inks to beautify and enhance the merit of our printed product, it is necessarily essential that we employ clean and conditionable rollers to lay these in a suitable way on the printing surface of the form. Should a house painter make the mistake of using the same brush in applying red, yellow, or other bright color as he had used in painting blue, we would all condemn him as a heedless botch, and yet his folly is no worse than the pressman who makes use of the same set of rollers for all colors.

Indeed it is justifiable that we go farther into the importance of conditionable rollers, and to advocate the benefits that always accrue where different sets of rollers are made use of in working various grades of black ink, as well as different make-ups of forms. For instance, a set of newly-made rollers will not distribute a fine or strong black as readily as a set that has been in use for several weeks; neither will they cover the face of the form as smoothly as a well-seasoned set. A soft roller should be used when the ink is of the same soft consistency, and when the matter in the form is close or heavy. For general and open commercial jobwork, a roller that has been seasoned a couple or more weeks will be found more efficient than any other. Such a roller is to be appreciated when half-tone illustrations are to be printed, whether the ink be black or of any of the art tones of colors. All colored inks, including tints, should be manipulated with well-seasoned rollers, and these should be kept free of contamination with anything that can impoverish or imperil the purity of the color. In an emergency a roller used for black may be utilized for dark-brown, blue or green; while a rolled used for red ink may properly be employed for working yellow, light-brown, lavender or any of the luminous tints. To effectively clean off any foreign matter that may adhere to the rollers after being well washed off with turpentine or mineral oil, the following is recommended: Make a medium thin tint of white ink and varnish, then distribute this on the press with the rollers to be made clean; take the rollers out a few times to wipe off such impurities as may work out on their face, and then wash up the press, after which there will be no danger of "dirty color."

Ultramarine blue, emerald green, and copying inks distribute, cover and print best when well-seasoned glue and molasses (old style) composition rollers are employed. The blue and green inks can be thoroughly cleaned off the roller with turpentine or any of the grades of mineral oil in use for that purpose; but copying inks should be washed off both form and rollers with soapsuds or weak lye, and rinsed off with clean water: the rollers to be dried immediately thereafter with a clean rag or sponge.

ROLLERS AND THEIR CARE.

Rollers, as all should know, are costly adjuncts to the utility of the printing press, it is therefore

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

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necessary that their durability be lengthened as much as possible, this to be commensurate with their efficiency, of course. A close-fitting box, with a piece of damp sponge, cotton waste, sawdust, or a little earthen vessel containing water placed inside on the bottom of this box, will be found an excellent expedient for keeping the rollers fairly fresh and moist for use in winter weather, if the position of the box is not too adjacent to cold drafts or the freezing point. In summer this receptacle should be left open during very warm weather, and all dampness in the box avoided. This, of course, applies only to rollers which contain a considerable quantity of glycerine, in which case it is advantageous to locate the box as far from the floor as may prove convenient. When such rollers do not take up the ink nor coat the form smoothly a wash, made of one pound of powdered alum to a gallon of clean water, may be carefully applied, and the rollers set aside in a cool dry draft for a short time to dry. In warm, murky weather, it may be necessary to repeat this operation whenever they show symptoms of losing their practical qualities.

Glue and molasses composition rollers should be kept in a close-fitting box, with a certain amount of dampness, all the year round. This treatment will preserve the sharpness and life of the face of the composition, even if coated with lard oil or soft ink, the use of which is strenuously advised in all cases in which the care of rollers is considered.

When rollers are put away without being coated with oil or ink, they should be taken out of the damp box occasionally and then rubbed off with a damp sponge or cloth to prevent mildew when not in use. Old rollers can be kept in working order for many months if thus cared for.

Washing rollers constantly with benzine is fatal to their durability, for it cracks their face and ends and dries out their life and good working qualities. Machine oil will be found a very desirable article to loosen the ink on rollers of any kind. This should be wiped off thoroughly from the face of the roller with cotton rags, and when clean a damp sponge should be used to give the roller the "tack" for distribution. It will be found that the oil protects the saccharine matter in the composition, as well as the smooth and fleshy touch of the face of the roller. Rollers carefully attended to in this way will outlive several sets that have been washed up with benzine or lye. Benzine is occasionally useful in summer when the composition refuses to take up ink by reason of dampness or humidity in the atmosphere, but then only to wash off the surface of the roller preparatory to coating it with dry alum or alum water to induce it to distribute and cover again. Rollers left in press during the night, or standing during the day, should be covered with oil, in which case they can soon be made ready for working again.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

THE noticeable feature of the issue of patents for the month was the large number granted for improvements in mechanical composition. No less than six patents were granted covering details of the linotype machine, and assigned by the various inventors to the Mergenthaler Company.

Fig. 1 shows a modified casting mechanism invented by Coelestin Skatulla, of Brooklyn, New York. One of the

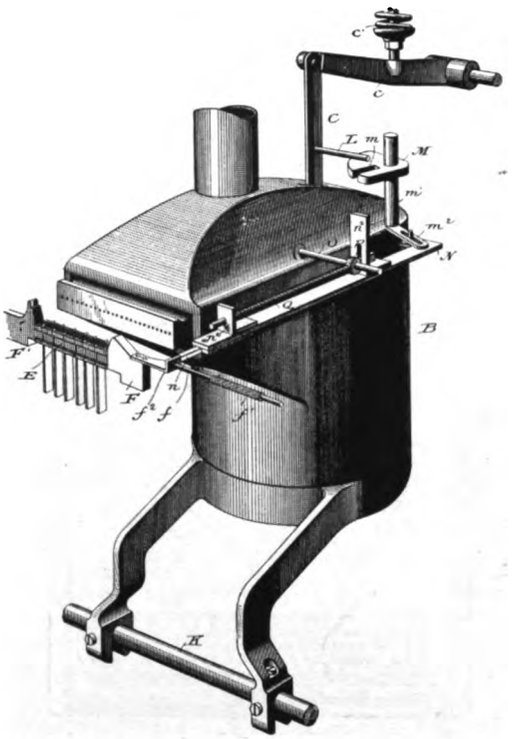


FIG. 1.

jaws which holds the matrices while the line is cast, is movable. If the line is of exactly the proper length, the metal, while molten, is forced by the pump into the mold in the usual way. If, however, for any reason, the line is shorter than it should be, the jaw sliding endwise from its proper position will act to prevent the operation of the pump, and consequently the delivery of the metal to the mold will be prevented, the whole being independent of the other parts of the machine.

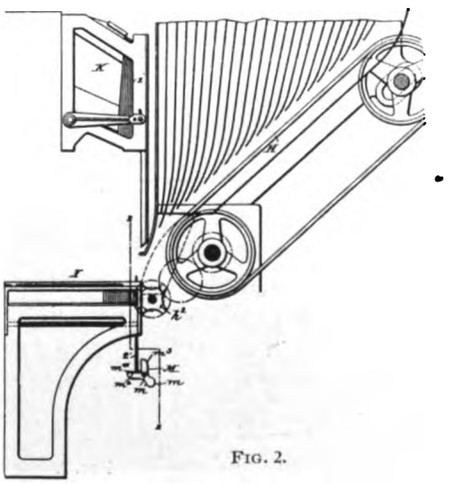


FIG. 2.

Fig. 2 shows the lower portion of the assembling mechanism of the Mergenthaler machine having applied thereto an attachment designed by Philip L. Ripsom, of Rochester, New York. The attachment, lettered M, is designed to act as a yielding stop to gradually resist and check the motion of the spaces as they descend from the magazine, K, to their positions in line without acting upon the matrices, whereby spaces are prevented from

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"chattering" in their fall, and from being broken when striking their seats. The upwardly projecting shoulder shown moves the spaces sideways as they assume their final positions in the line.

The matrix shown in Fig. 3 was designed by Mr. Ottmar Mergenthaler, of Baltimore, Maryland. It is formed with longitudinal beveled grooves, and the side face of the matrix is also beveled from a point just below the side character to the lower end, as shown at *d*. Aside from the inclined parts the matrix is of uniform thickness. With this matrix is used a ribbed, one-piece space bar adapted to fit the grooves in the matrix, and having a uniform taper. When the line is justified the matrix side of the mold presents a perfectly flush face, and no burs are formed on the line cast. Moreover, the matrices remain perfectly parallel whichever the position of the space-bar.

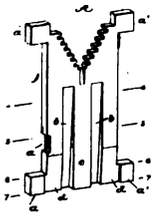


FIG. 3.

Two compressible space-bars were patented by Charles P. Woodruff, of Brooklyn, and Phillip T. Dodge, of Washington, D. C., respectively. The former consists of two thin

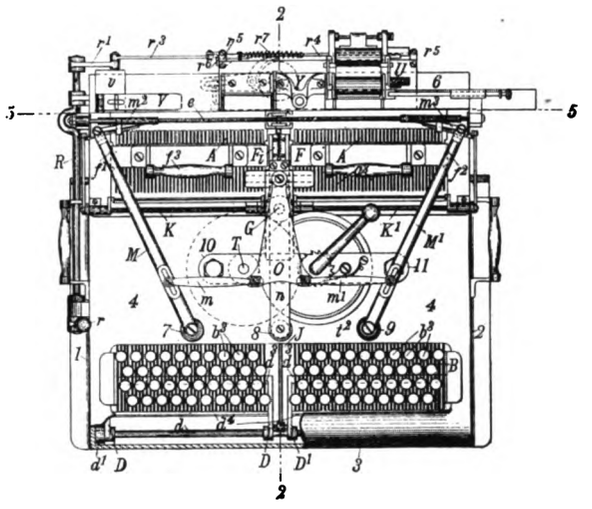


FIG. 4.

metallic members provided with overlapping lips to leave an internal cavity, and a series of metallic springs seated in the cavity and holding the space normally in an expanded condition. The latter consists of a body plate and a resilient side plate having lips to cover the edges of the body plate, the two plates being formed and united centrally

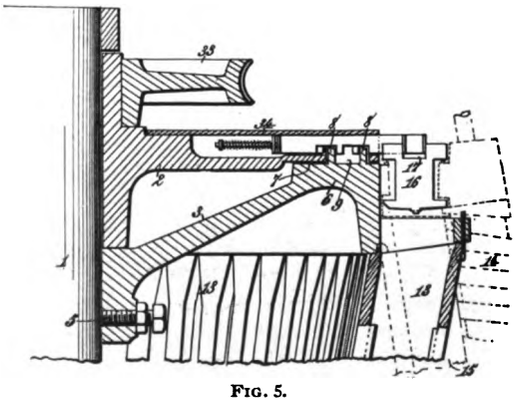


FIG. 5.

throughout their length in such a way that the resiliency of the side plate effects the expansion of the space.

Fig. 4 shows in plain view a combined matrix-making machine and typewriter, invented by Charles Sears and Frank Miller, of Cleveland, Ohio. A transversely movable carriage has a device for holding a matrix block, and a device for holding paper. Either the block or the paper may be brought into position to receive the impressions from the dies, and differential feed mechanism is employed for moving the carriage distances proportional to the widths of the several dies. If the matrix block is used a stereotype plate is made therefrom for printing in the usual way.

Fig. 5 illustrates a novel matrix or type-distributer, invented by Richard A. Berger, of Brooklyn, New York. Each matrix is carried by a pair of arms provided with projections, pressed apart to engage and hold the same. These arms are carried by a rotating disk and have studs which move in an annular channel or groove gradually diminishing in width. The matrices or types are released when they

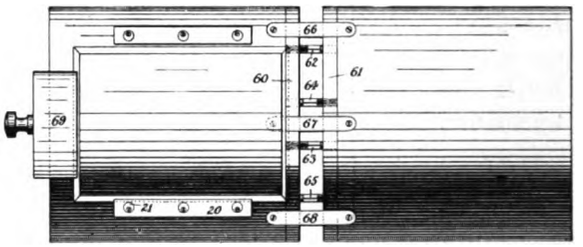


FIG. 6.

reach the magazine channels in which they should be deposited.

Thomas M. Worth, of Brooklyn, New York, received a patent covering a bed motion for printing machines, which has been assigned to the Hoe Company. The improvements relate to that class of presses in which the type-carrying bed reciprocates horizontally in coöperation with a rotating impression cylinder. The bed moves rapidly during its printing and return movement, and the reversing, which is done by a crank movement, is accomplished without strain or jar. A hanger carrying a movable stud is attached to the bed at the end of the stroke, a rotating part carrying a socket which engages a stud, thus causing a curved or crank-reversing movement.

James Aiken, of Redwood Falls, Minnesota, received a patent covering a light-running paper-folding machine, adapted to be operated by hand or by electric power. The sheet is folded once by a blade pressing it through a slot onto the apron. While carried upon the apron it is again folded by a curved share in its pathway, which turns one half over upon the other.

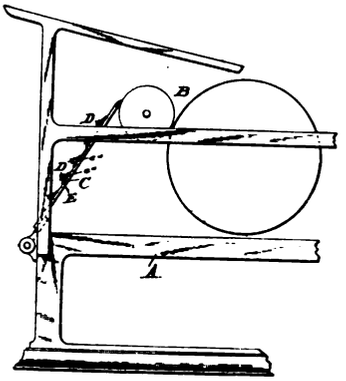


Fig. 3.

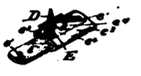


FIG. 7.

David Gestmer, of London, England, was granted a patent covering a stencil machine. The paper-stretching and printing frame is passed to and fro under a printing roller, and the printing roller is automatically lowered to the stencil for printing, and then raised out of contact therewith.

Jules Michaud, of Paris, France, added a long series of foreign patents and an American one covering the means for securing plates to cylinders of rotary printing machines, shown in Fig. 6. Movable segments corresponding to the printing-plates thereon are mounted side by side upon the cylinder, and are independently adjustable thereon, so that

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the plates may be individually brought to exact register without disturbing the others.

The attachment for printing-press fliers shown in Fig. 7 was invented by Edwin L. Shattuck, of Brooklyn, New York. It consists of a base plate having the edges turned up to form bearings for a star wheel, and having the edges

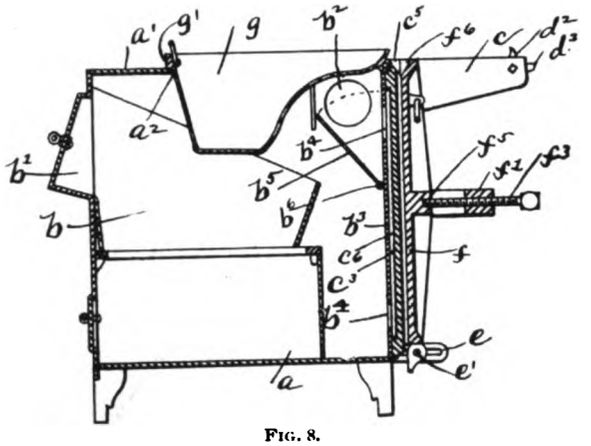


FIG. 8.

beveled in the direction of the travel of the paper. The device is easily secured upon the upper face of the flier, in the position shown in the cut, by screws or brads.

Fig. 8 is a sectional elevation of a stereotyping machine invented by William Bucher, of Columbus, Ohio. The casting box, in which the matrix is first dried and then the plate

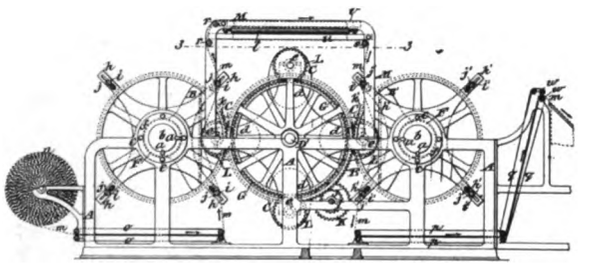


FIG. 9.

made, is hinged to the rear of the furnace in such a way that it may be brought to a horizontal position or swung vertically in contact with the end of the furnace. The melting kettle is hinged at one end, so that the metal may be conveniently poured into the mold by simply tilting it upon the hinge.

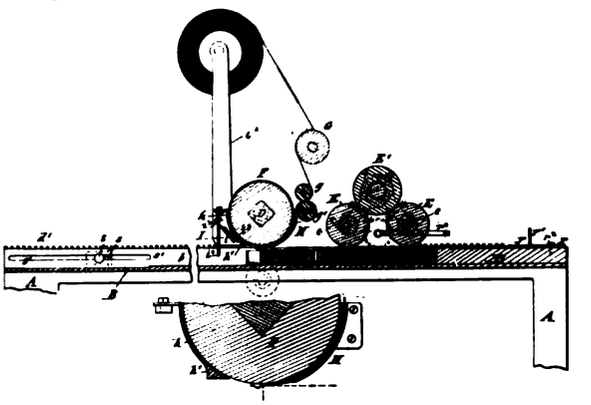


FIG. 10.

William H. Blakeney, of Dundee, Scotland, received a patent on the printing machine shown in Fig. 9, which he assigned to C. B. Cottrell & Sons Company, of Stonington, Connecticut. Two stationary form beds are arranged face to face, and between them is placed a series of elliptical impression cylinders, which have a planetary motion about an axis midway between the said beds. The paper, in the form of a web, is printed upon one side, turned and printed upon the other, before delivering in perfected sheets.

Fig. 10 shows a printing proofpress invented by Ferdinand Wesel, of Brooklyn, New York. It comprises a stationary bed upon which the galley of type is to be placed, a reciprocating carriage supporting the inking rollers, an impression roller, and guide rollers for feeding the paper to the form while the impression roller is being moved forward over the latter.

JACOB ANAHEIM—AN AUTHORITY ON TYPE AND PRINTERS' SUPPLIES.

COMPETENT assistance and disinterested advice in the purchase of material are as rare as they are appreciated by the average printer. In Chicago, according to the estimation of those who know him best, the name of "Jake" Anaheim is synonymous with the completest information on all matters pertaining to the type-founding interest. More than sixteen years ago Mr. Anaheim entered the employ of Messrs. Barnhart Bros. & Spindler as an errand boy, and there are many of the older printers of Chicago, who were then working at the case—since become proprietors—who will remember him as a slim, blue-eyed boy, with black, curly hair—always pleasant, accommodating and attentive to orders. With the development of the business of Messrs. Barnhart Bros. & Spindler, Mr. Anaheim has kept pace, until today few men possess, in the same degree, the confidence and high esteem among their business associates which he enjoys in his daily occupation; and probably no other man has more knowledge of the details and fine points of the typefounding business, in regard to type faces, type bodies, and systems used by various typefounders.

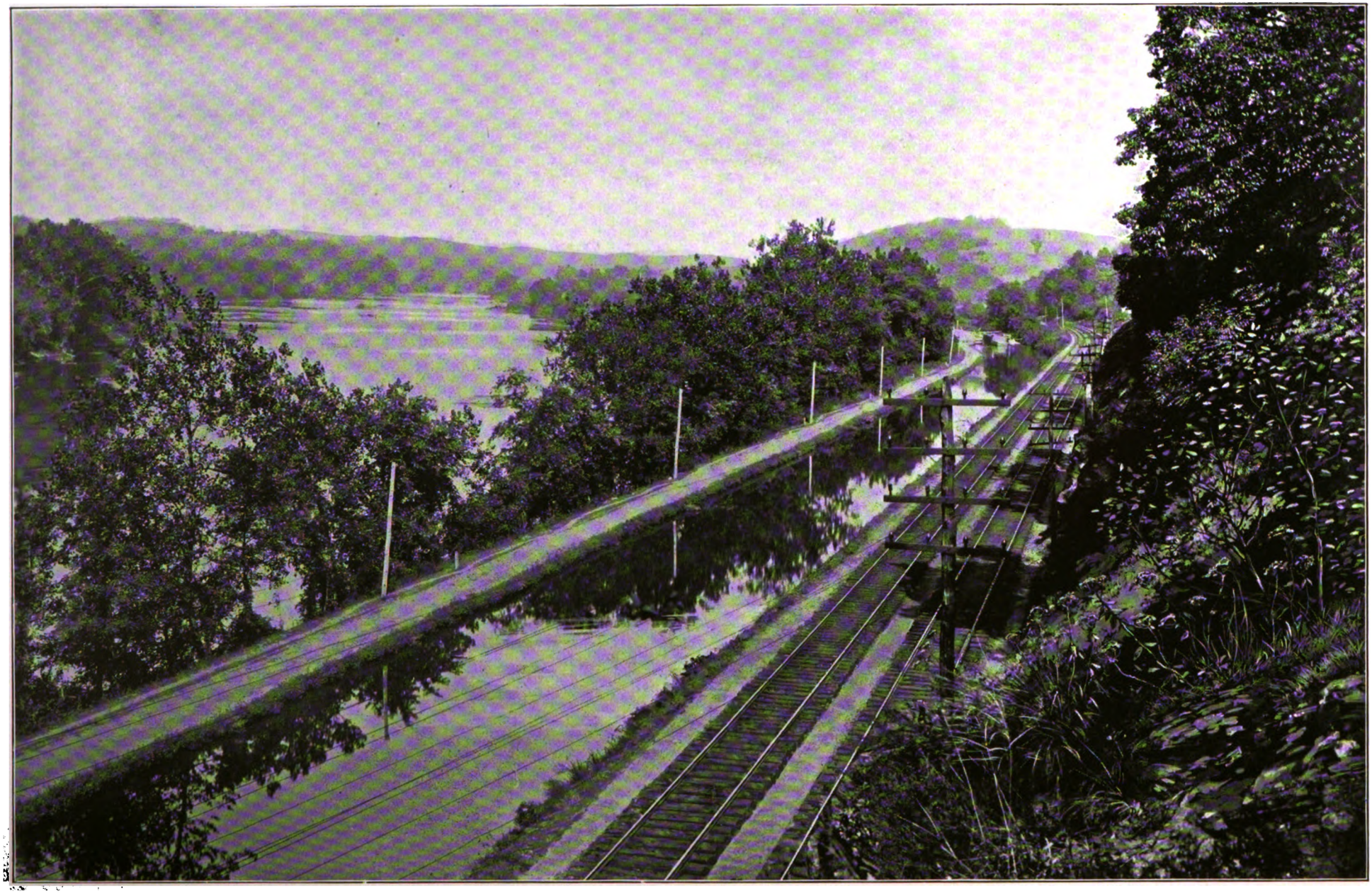


Mr. Anaheim is invariably to be found at his post of duty, attentive to the demands of all classes of customers. His sixteen years of work, with its petty annoyances, and ofttimes arbitrary and unreasonable demands of purchasers, have not changed his accommodating disposition. The errand boy who is sent to him for a quarter of a pound of sorts or a strip of brass rule is treated with the same courtesy and care as a customer with a thousand-dollar order, and the printer who calls at his desk for consolation is treated as kindly as the one who calls to pay a bill. Every order intrusted to Mr. Anaheim's care is sure of being filled promptly and accurately, and "Jake's" advice and assistance are ever in demand, as they are ever ready for the appreciative or the unappreciative.



A GOOD VIEW OF THE STAGE—BY J. T. MCCUTCHEON.

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A VIEW ALONG THE BALTIMORE & OHIO RAILROAD.

Half-tone engraving by
ELECTRO-LIGHT ENGRAVING COMPANY,
Pearl, Rose and New Chambers streets,
New York.

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While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

FROM FRANCE.

To the Editor: PARIS, France, May 1, 1895.

Perhaps what most characterizes the present moment is the remarkable activity in the purchase of printing machinery. I do not allude to the steeplechase typesetter, invented by the Rev. Father Calendoli, who alleges, that by his invention, one man playing upon 575 pistons or keys — exacting three years to learn — can set up 50,000 letters per hour, or 400,000 during a working day of eight hours. Now to maintain that type-devourer a "going concern," no less than sixty-five persons would be concurrently required, to cast type, feed the tubes, distribute, arrange the forms, etc. No doubt that "marvel" is intended for the 1900 exhibition. The Linotype Company is what French compositors have an eye upon; representatives of the company have been spying the land recently, taking stock, and feel that they can send in a Joshua report. That the introduction of the machine will be strongly opposed by the compositors is certain, nor will the resistance be lessened by the rumor that the Linotype is to be "man"-ipulated by women, and the latter are to be specially instructed in a school founded in that end by a German typographer.

Some $3,000 is the price set down for a composing machine, and an office doing a fair amount of work must at least have five of them. That total represents — for France — a robust capital. The ordinary newspapers consist of four pages, varying in dimensions; and, except the principal journals, are made up of stereotyped matter, especially in the "ground floors" of the papers, devoted to stories — where often three "creepy" romances are published simultaneously. The majority of the metropolitan journals set up their original matter in their office and send the forms to be machined. Hence, for newspaper composition, there does not appear to be any opening for linotypes. Then the French, as a general rule, have no taste for a "mass" of information; which explains why they have no "weeklies," no "budgets," no "extras" of twelve pages. Such a spectacle would give a Frenchman "the fits." The type composing machines must depend for their clients on the book printers; now it is exactly here where female typos most do congregate, and their employment is regarded as the eighth capital sin by the Federation of Printers.

Japan of late has been investing largely in rotary printing machinery, purchased both in France and Germany. But as she is occupied to produce, henceforth, her own printing *materiel*, no great market need be counted upon. Once possessed of a model, it is easy to add something to it, and claim it as original, or *perfectionné*. Japan is able to build ironclads, torpedoes, and swift cruisers, so she may conclude herself to be capable of turning out a rotary press and a typesetter. In Spain, the activity is more than brisk for the purchase of printing machinery of all kinds, but the Germans appear to have a monopoly of the market. In Hungary, less attention is paid to fantasy in type, and more to the tint of paper employed. The *Illustration*, an important weekly, has, after much study and expense, realized — perhaps — a long-felt want in chromo-printing. The principle is that of enabling "sheets" of paper, cut to any size, being printed in any number of colors. This is effected by uniting several rotative presses, each yielding a different color, and the usual two cylinders to transport and to print the sheet. But the novelty resides in the automatic carrying of the sheet over a series of consecutive presses, that the chases catch and keep in position each sheet, corresponding to the faces of the drums, and never letting it go till it passes before the required number of tints. Then the sheet is received either by the hand, or falls into the mechanical receptacle, which of course counts the number worked off.

The Congress of the Master Printers of France will hold its three days' session September 12 to 15 next. The programme of work has been published, but requires "boiling down." Some of the questions are of much, but the majority are of only secondary importance — and can wait. *Ars longa*. The first congress was held last year at Lyons, but could not get through all the subjects down for threshing and winnowing. Each subject, as a rule, ought to have its sectional reporter; that is, a concise summary of the several phases of the question, and the suggested ameliorations or solutions, by a gentleman practically acquainted with what he takes in hand. It would not be a bad plan if at this kind of business gatherings a summary of the points was printed and distributed a few weeks beforehand, to allow the members to think over it, and above all to talk the matter over with their level-headed foreman. Among the questions requiring drastic handling, is the printing, at under-cutting prices, executed in prisons and charitable institutions — and that perhaps tends to augment the inmates of both establishments — since starvation prices beget despair, and that is the first step to crime. It is to be hoped, in the discussion of that painful subject, the master printers will be all round square, and prevent any work being executed by prisoners or paupers, for a foreign country. The German prisons are accused of exporting ready-made clothing, and executing printing for English dealers.

Insurance against accidents (query, to the operatives) and fire, will be discussed; the right of clients to the "blocks" and "plates" executed and paid for, and the means of combating the acceptance of the low prices of the lowest tenders, solicited by contracts. As many of the master printers are newspaper proprietors, they not unnaturally plead, *pro Domo*, for an increase in the tariffs of advertisements. In the eyes of the foreigner, the contrary would rather be expected. There is one regretable omission in the charter of reforms; that of considering some plan for the settlement of trade disputes between masters and men, so as to avoid strikes; to call that plan conciliation or arbitration, is of less importance than finding the fitting negotiators. If the masters had on their side a secretary of the stamina and tact of M. Keufer, the secretary of the Federated Printers of France, no trade disputes could ever reach a dangerous stage.

Are the days of newspaper trains, the transport of stereo matter and of patent insides numbered, and with them the printer himself? The latter has been well improved away by the composing machine, but he may "cut his stick," if the invention of Messrs. Rozar and Holworth, of Graz, in Austria, be adopted. The idea is to print any number of journals simultaneously — so halcyon days are in store for "lists." Suppose a typo to be pursuing his natural calling — pianoing a composing machine at the rate of 300 lines an hour. Concurrently with the setting up would unroll a Morse tape, silvered, and which receives the marks by means of an electric current, while the latter has no effect on the marks — and so become distinguished from the rest of the band's surface. Each mark corresponds to a letter and alphabetical sign. The corrections are made on the proofs, and then the band is handed to the telegraphist, who from Chicago, say, wires it to a radius round of 300 miles — a distance the inventors have accomplished. At the destination,

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the inverse of the operation takes place, the chemical or electric impression so reacts as to produce a mold of the corresponding letters, that hardens or incrusts in a form composed of papier-maché. Newspaper offices connecting with the parent center at Chicago, have only to make up, strike off — and all simultaneously. Q. E. D.

It is well known that in not a few small realms their revenue is largely made up of the proceeds of selling postage stamps to collectors, hence such realms have veritable galleries of *timbres*. A company has been formed in South America that will supply any state with its stock of postage stamps, undertaking to furnish free, the paper, the design, the printing, etc., of the stamps, on condition that the said company will be allowed, after executing the order, to employ the plates to print stamps for the use of amateurs.

The French law makes printers liable for the stamp duty on posters, and for every one of the latter affixed without the stamp a fine of $12 can be imposed. M. M. Radigois et Cie, of Rennes, printed for a hotel 5,000 tickets to be pasted on travelers' trunks; the tickets had the name and address of the hotel at the head, the remainder was blank for the voyager to write his name and new destination. A wag placed one of these tickets on the wall inside the local post office; the excise inspector noticed it, and came down, not upon the hotel keeper, but the printers, for $12 penalty. They got off well, as the "poster" was printed on white paper, a color reserved exclusively for government bills and incurring a penalty if used by a private person. Other instance of "hard times," French newspapers of late have been distributing commercial circulars by folding them in the journal. The law has stepped in and insists that such circulars must pay the inland postal tax of *one centime* per circular, then it can be intercaled in a newspaper — if destined for the mail bag.

In the seventeenth century in France an engraver was free to bring out his copper-plate designs, but he could not engrave the name of the subject, etc.; that was the exclusive right of the typographer, and the plates had to pass for baptism through his presses.

The Swiss printer who has invented a peculiar bellows to blow the dust out of cases without kicking up a dust has come to Paris to obtain the necessary capital to exploit his invention.

EDWARD CONNER.

ARTISTS AND COPYISTS.

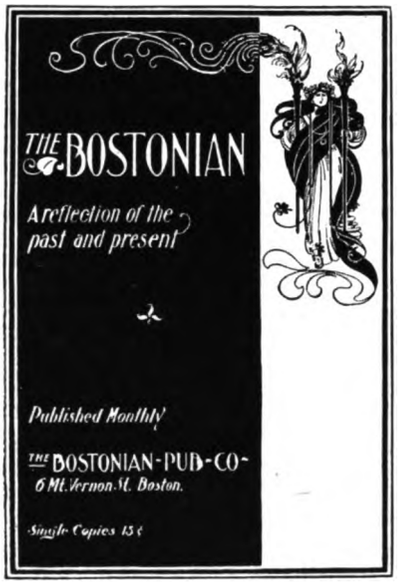
To the Editor: CHICAGO, Ill., May 7, 1895.

With the advance of modern methods of engraving and the opportunities afforded for artists of distinct creative talent to give the fullest expression to their conceptions unhampered by the mechanical difficulties which cramped the efforts of illustrators and designers of an earlier day, the brood of imitators, adapters, plagiarists, forgers, or whatever stronger name they may be called, has increased. Void of all art instinct beyond the mere mechanical ability to draw from a copy, many of these parasites build up a spurious reputation for ability upon the material they have stolen from those who have thought, studied, and labored and achieved success by the development of their individuality in art, and their untiring cultivation of their taste and judgment.

It is not a sufficient evil, it would seem, to break every canon of principle in art in this wise, but the ethics of business are completely ignored. Some engraving firms issue work so palpably adapted from original work of creative artists that one is inclined to think that the greed for the immediate dollar has blinded them to the evil results to their reputation and business standing. The United States courts have decided that where the general idea of an original design has been copied or adapted without permission it is a violation of copyright, and having experienced some of the evils of having the original work of the Binner Company adapted or taken bodily by those whose good taste is certainly superior to their sense of honor, it is my intention hereafter to copyright our designs as far as possible, as a protection to our customers as well as to ourselves, believing that in the wholesale multiplication of original designs the appreciation for the clean and distinctive character of original decorative work will be destroyed by the wooly imitations of the unscrupulous employers of amateur letterers and scrollmakers.

As instances of the evil I denounce I have made some reproductions from original work of various kinds, together with the reproductions of the adaptations from them — I give a few only — "there are others."

In the first place the cover design of the *Bostonian* is a composite Bradley design from THE INLAND PRINTER cover



A COMPOSITE FROM MR. BRADLEY'S DESIGNS, EXHIBITS A AND B.



EXHIBIT A.
DESIGNED BY WILL H. BRADLEY.



EXHIBIT B.
DESIGNED BY WILL H. BRADLEY.

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of May, 1894, and of the advertisement of the "Pentateuch of Printing." The reproductions speak for themselves, so no further comment is necessary.

The next instance is a much bolder venture — showing western enterprise. This design was made by us primarily for a cover design for our new catalogue. It was shown as a specimen plate in a trade journal, and our Denver friends, it will be noted, have worked up to the limit of their capacity.

The original and striking advertisement of Ault & Wiborg Company, in a late issue of your paper, attracted my attention strongly, and I was considerably surprised to see it reproduced in the same colors and size as a circular for a Cincinnati patent agency. I have learned incidentally, however, that the patent agency sent to the Ault & Wiborg Company for the inks shown in the advertisement, but had the plates made without the knowledge of Messrs. Ault & Wiborg.

It is surely time that a check should be placed upon these persons who do not seem to consider moral right or business ethics so long as they are strictly within the law. The copyrighting of all designs is the only way to stop their practices.

OSCAR BINNER.



DESIGNED BY THE BINNER ENGRAVING COMPANY.



ADOPTED, NOT ADAPTED AS A GOOD THING BY A DENVER ENGRAVING COMPANY.

A NECESSITY FOR PROGRESSIVE PRINTERS.

To the Editor: BALTIMORE, Md., May 17, 1895.

While I have been a subscriber and constant reader of THE INLAND PRINTER for a number of years, and have watched with increasing interest its growth and advancement in the field to which it is dedicated, I was particularly impressed with the beauty, value and general excellence of the May number.

It is all that could be desired by the most exacting critic, and the continued success of the Inland Printer Company, from a business standpoint, is thoroughly and richly deserved.

It is not only surprising, but to be sincerely regretted, that a journal published on such an elaborate scale, with so many interesting facts worthy of a printer's earnest attention and consideration, containing all that is best worth knowing in printing and its kindred industries, keeping its readers abreast of the times in all matters pertaining to their business for the small sum of 20 cents per month, should not be more generally appreciated and read by those engaged in the printing business as journeymen and employers.

Printers, generally, are credited with a greater degree of intelligence than is attributed to workingmen in other vocations; and the belief is general that a good deal of the "copy" put in type by a printer is impressed on his memory; and in this way he gathers, during his lifetime, a wide range of knowledge that places him on a higher plane of intelligence than the average workingman in other trades. If this be true, it only emphasizes more clearly the condemnation of their indifference as intelligent men in allowing to pass by, without consideration, the golden opportunity offered by THE INLAND PRINTER to broaden and cultivate the field of their knowledge in their trade or business with "up-to-date" ideas, and get the benefit of the methods and experience of the brightest and most successful men in their own line of business, and obtain a valuable knowledge of the best and most approved labor-saving appliances.

It seems that they would be fully alive to the importance, and appreciate to its fullest extent, the necessity of ad-



SPECIALLY DESIGNED FOR THE AULT & WIBORG COMPANY BY WILL H. BRADLEY.



REPRODUCED IN ORIGINAL COLORS BY AMERICAN PATENT AGENCY WITHOUT PERMISSION.

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vancing their knowledge in their trade or business whenever possible, if not as a matter of pride, then as a matter of policy for the betterment of their condition.

It being a well-known fact that the more learned and skilled a man is at his trade, the more salary he will command, and the more thoroughly a man is acquainted with his business the more likely is he to make a success of it.

Some printers grow from apprentices to hoary-headed workmen seemingly without the faintest conception that there has been discovered or applied anything different to



THE REQUEST.



THE REQUEST DENIED.

improve their methods or work, and seem satisfied to plod along, year after year, under the same old methods and system that was instilled into them in years gone by.

That it would be a commendable thing on their part to subscribe to a good trade journal and learn what is going on in the world with a view of improving their condition, never seems to find a resting place under the roots of their hair.

The writer has been selling printers' supplies for the last twenty years and he can tell, with almost unvarying certainty, when a printer gives an order, whether he is a reader of a trade journal or otherwise. Those who do, have well-conceived ideas of what they want and what is best and most suitable for the character of their work; they buy intelligently, and generally know the best things to buy. While on the other hand the printer who is ignorant of what a good trade journal looks like makes his order up in a hesitating kind of way, making inquiry all the while if this or that is a good thing, and looks over a specimen book of type in a "cannot you suggest something for me?" kind of way which is truly embarrassing to the salesman, who does not care to assume the responsibility of the selection.

On a trip the writer made through a section of the country several years ago, he found numbers of printers who never had heard of THE INLAND PRINTER, or of any of the best-known trade journals.

If there were a number of trade journals all covering the same field as THE INLAND PRINTER and claiming distinctive advantages, the number might be costly and confusing to the printer and result in his doing without any. But the exceedingly low price at which it is sold, with the acknowledged reputation of THE INLAND PRINTER as being preëminently the leader in its chosen field, allows no excuse for the printer in not making every effort to obtain a copy each month as issued.

Followers of Gutenberg, what are you doing? Are you hypnotized by an indifferent and non-progressive spirit? If so, arouse yourselves, shake off this consuming lethargy, break the chains and reach out for whatever you can find that will improve, benefit and assist. Get abreast of the times. Keep up with the procession. Get a knowledge of what others are doing. Strive for a higher plane than those around you have attained.

Do not sit down and talk about luck when you find a brother workman advancing himself; but study his methods; get at the secret of his success and apply it to yourself—you can do it, there is no such thing as luck; it is methods, and you will find that the ones he is using are those that have been elaborated upon, discussed and approved from time to time in THE INLAND PRINTER, and he is simply putting them into practice. ALERT.

Translated for THE INLAND PRINTER.

PHOTOLITHOGRAPHY.*

NO. 1.—BY H. CHIRPE.

BY photolithography, we understand in general those processes by which it is possible to produce from an existing original, be this a print, a drawing or a painting, a plate or stone from which an indefinite number of copies can be printed on a lithograph or printing press. This is accomplished by the aid of photography, and can be enlarged, reduced or made the same size as the original, and by the chemical action of light on certain substances.

The characteristic of this process is that the original from which the reproduction is to result must either be produced in single lines or stipples, or that the perhaps existing half-tones resulting from photography must be placed disjointed in single lines or stipples on the stone or plate.

As a rule the photographic negative forms the basis for the production of a photolithograph, which, as the term implies, presents the tone relation in reversed form, i. e., the drawing, in regard to lines or stipples, which must be dark in print, appear transparent on the negative, while the remaining portion of the negative forms the plane, and is opaque, or impervious to light.

There are a very great number of photolithographic processes. In the main, however, they can all be divided into two distinct methods differing in principle, namely:

1. Those by which the plate or stone is covered directly with a sensitive compound, and exposed to light under a reversed negative, by which a reversed picture is formed on the plate or stone, which appears in correct position when printed, and

2. Those by which a paper or very thin zinc plate, prepared with a sensitive compound, is exposed to light under a straight negative, which are thereby made susceptible of taking on greasy colors, which can then be transferred on the plate or stone.

Of the many processes for each of the two mentioned methods of production differing in principle, which, however, lead to the same final results, two especially have been preserved in practice.

The "direct transfer," as we shall name it, which is based on the sensitive properties of asphalt, or an organic substance in connection with a chromate, and the "indirect transfer," which consists of a sensitive chromate in connection with gelatine. All other more or less complicated methods have again disappeared from the scene, and have only the honor of being scientifically interesting and theoretically correct, but are, for various reasons, useless for all practical purposes.

The methods applied by several experimenters for direct transfer, which consisted in covering the stone with a solution of gelatine, albumen, gum, etc., sensitized with chromate, and then exposing to light under a positive or negative, by which they were enabled to produce a printing stone, were possibly complicated and circumstantial in their execution, however very reliable and satisfactory in their results, so that they are again more used in practice at present.

Chromate of iron and silver have proved to be of little value for photolithographic purposes, and at present asphalt, and more recently organic substances sensitized with chromate, have been used for direct transfer, and chrome gelatine for indirect transfer. Asphalt, exposed to light, suffers

*From a manual on Photography by George Fritz, Vienna.

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a chemical change which makes it less soluble in the original means by which it is dissolved. In the year 1852 the well-known Parisian lithographer, Lemercier, in company with Lerebours, obtained a patent for a process by which they were enabled to produce pictures on stone by means of exposing asphalt to light, from which an indefinite number could be printed in the ordinary way. They covered the stone with an asphalt-ether solution exposed to light under a negative, and developed with ether; those parts made insoluble by light then remained and formed a positive asphalt picture on the stone, whose contours were capable of taking on greasy colors, from which an impression could be taken on paper with a corresponding preparation. Such a stone was etched in the usual manner with a weak, gummy acid, and many impressions could then be taken with lithographic ink. We have here, then, a practical photolithographic asphalt process, as it is, indeed, multifariously executed in modified form at present, and which presents very concise results.

Besides asphalt, other rosins can also be sensitized, and it is known that these can be made as serviceable for photolithographic purposes as asphalt.

To how great an extent it was possible to utilize the good qualities of asphalt the circumstance will probably demonstrate that before the discovery of zinc etching Negré exposed a copper plate covered with a solution of asphalt under a negative, washed the parts not affected by light with benzine, galvanized these bright parts in a gold bath, and then cleaned the plate and etched it with acid. By this procedure he obtained a plate similar to an etching.

The asphalt to be used for photolithographic purposes must possess certain properties, the most important being a possibly great sensitiveness to light. Ordinary asphalt cannot be used, it being sensitive only to a small degree; the so-called Syrian asphalt is, therefore, used, which is first subjected to a preliminary preparation, and dissolved in chloroform, to which benzole and lavender oil are then added.

The second and more extended method for photolithography, the transfer process, is based on the sensitive quality of chromate in connection with gelatine or albumen and gum.

In the year 1839 Mungo Ponton discovered that bichromate contains a sensitive property which can be utilized for photolithographic purposes. He copied drawings and silhouettes on ordinary paper, sensitized in a solution of bichromate of potash, and obtained after the fixing — which was done in simply washing the copies in clear water — brown pictures on a white ground.

Later, Talbot found that chromate in connection with organic substances would, through the influence of light, change the properties of the latter, and especially that exposed chrome gelatine would not dissolve in hot water. Poitevin used this discovery for the production of pigment prints, and produced divers pamphlets with this process in the year 1855.

Poitevin discovered further that chrome gelatine would not swell in cold water after exposure, and that it would take on greasy colors. By this process it is possible to obtain a picture on chrome gelatine after exposing under a negative, which will correspond with the tones of the negative in reversed form; the parts affected by the light can then be inked and printed, or they can be transferred on zinc or stone, from which impressions can be taken. Photolithography was practically founded on this discovery.

Encouraged by these results, Poitevin later used albumen and gum arabic in glace of gelatine, by which he was enabled to produce photolithographic copies, which were then transferred on stone.

If, namely, dissolved gelatine is mixed with a solution of bichromate of potash, and a sheet of paper covered therewith and exposed to light, or if the sheet of paper is first covered with gelatine, and then bathed in a solution of bichromate of potash, various chemical changes will take place in consequence of the action of light, which we will now consider.

As already stated, gelatine will not dissolve in cold water, but only swells up. In warm water, however, the gelatinous substance will dissolve perfectly, which will harden after cooling off. If the warm gelatine solution is flowed or poured over a proper sheet of paper, left to cool, and is then sensitized by bathing in a solution of bichromate of potash, we have a photolithographic paper which will have a more or less intensive yellow color, according to the application of a greater or smaller quantity of chromate. If this prepared paper is now exposed under a photographic negative, or in another manner by protecting several portions before exposure by applying a black color or by covering with strips of paper, the parts exposed to the light will take on a dark brown color, at the same time, however, the ability of the gelatine to swell in cold water has been lost. The whole surface of the paper, i. e., the exposed layers and those not exposed, will lie even or smooth before placing in water. If the copy is laid in cold water, however, the exposed places will not be affected thereby, i. e., they have lost their ability to swell, and remain in their former position, while the places not exposed will swell, consequently the drawing will be sunk.

But the exposed places have now also obtained the quality of taking up and holding greasy colors, while the places not exposed have taken up water and reject greasy colors.

If exposed under a negative, the drawing will be sunk after developing in water; the remaining places, which must appear white in the print, are raised. By exposing under a positive the reverse action takes place.

If the copy is now provided with greasy colors, either by rolling or penciling, the color will only adhere to the exposed parts, and an impression can be taken with greasy ink, which can, similar to every other greasy impression, be transferred on a stone or metal plate, from which can be printed direct, or the transfer is made on a metal plate for the purpose of etching, i. e., for the production of a typographic printing plate.

According to Poitevin's method the stone itself is flowed over with a chrome layer, which is exposed under a reversed negative. After developing and proper preparation of the stone, the color will then only cling to the parts affected by light.

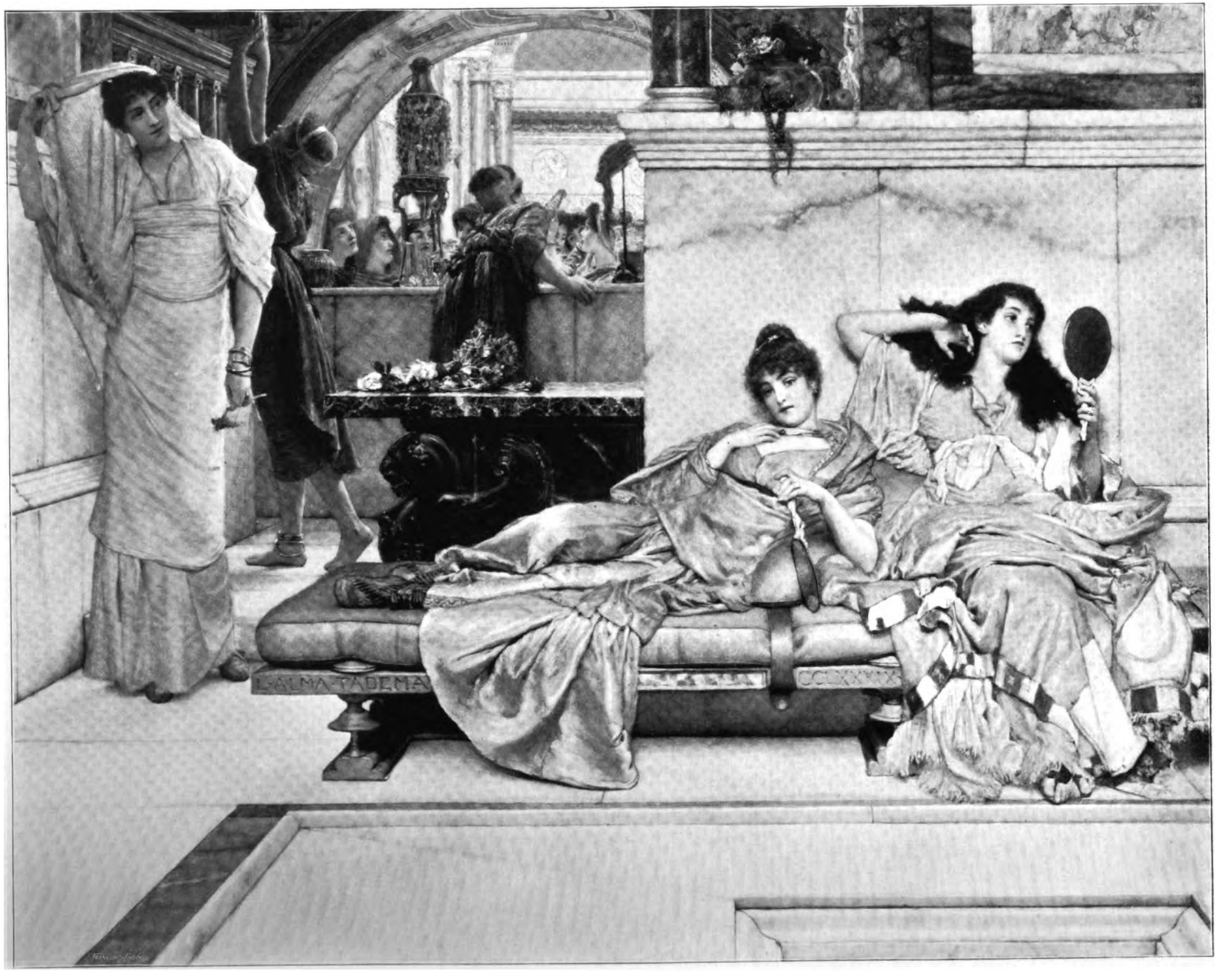
The same is the case if the stone is covered with a sensitive asphalt, on which is copied direct. After exposure, those parts not affected by the light can be washed off with turpentine, benzine or lavender oil, by which the stone is laid bare; the parts affected by the light, however — the drawing — will not dissolve. If the stone is now prepared in the already known manner with a solution of gum, and then rolled with an ink roller, these parts will take on color, and by etching, etc., the stone can be prepared so that it is possible to print therefrom in the same manner as from an engraved stone.

The photolithographic process in all its various applications is at present perfected to so great an extent and is based on so simple a principle that a pressman can certainly obtain good results by some observation, practice and experience. By this it should not be understood, however, that great difficulties are not to be overcome at times. Great care should especially be bestowed on the quality of the materials and the negative.

(To be continued.)

A SUCCESSFUL business depends upon internal economy and external push.— *S. O. E. R.*

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AT THE SHRINE OF VENUS.

Half-tone engraving from photograph by
FRANKLIN ENGRAVING AND ELECTROTYPING CO.,
341-351 Dearborn street, Chicago.
Duplicate plates for sale.

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Written for THE INLAND PRINTER.

A CRITIC OF INTERNATIONAL FAME — R. COUPLAND HARDING.

BY T. LEWIS MILLS.

"In Wellington, New Zealand, lives a printer and maker of books whose experience in matters typographical and knowledge of Antipodean bibliography is considerable. Mr. Coupland Harding is one of the ablest representatives of the craft in Australasia; and those who are conversant with his past career may confidently look for great things from him in the future. He is placed at a great disadvantage in many respects — the population is comparatively sparse, and the needs of the districts are consequently limited; but still, Mr. Harding has not allowed himself to be discouraged by these facts, and in spite of them has done excellent work, and set an admirable example to brother craftsmen, isolated as he is from the great trade centers of the world. His motto might well be that what is worth doing is worth doing well; he loves his profession, and takes an earnest pride in the advancement of everything connected with printing. Because he is in New Zealand, and not in Europe or America, is no reason, in his opinion, why he should not produce work equal to the best in the world, or why he should not educate the colonists to appreciate the very highest standard of excellence in printing. It is really men like this, full of the spirit of enterprise and progress, who have made our colonies what they are, and who, instead of bewailing circumstances, have made the best use of the material at hand." — *Mr. John Bassett, in the Printing World, London, England, March, 1892.*

WHEN THE INLAND PRINTER secured Mr. R. C. Harding's services in contributing a series of articles on type criticisms, the editor paid not only a compliment to his own acumen, but gave credit to one who may be said to have hidden his light under a bushel for many years.

The tale of Robert Coupland Harding's life is a simple one, and soon told — he himself is apt to call it commonplace, but in its short space he has suffered more than the usual share of adversity, and seen many a cherished idea sacrificed to the moment's utility. Born in New Zealand (in 1849) when that colony was yet the happy hunting and fighting ground of the brown-skinned Maori, when cannibalism was yet an occasional function with victorious tribes, Mr. Harding has grown up with the young country, and in its typographical progress his imprint stands out conspicuously as that of one who has not worked under that motto, "Small profits and quick returns," but maintaining that good work pays best.



R. Coupland Harding

It is a theory which requires a good deal of faith; yet I have never seen "Harding" to a bad piece of printing. In his infancy R. C. "tumbled about in a library," to use his own expression. On the walls were ranged a goodly store of theological, scientific and general literature — a vast store in those early days of colonization — but he forsook the occupation of destroying these, to wrestle over and sagely con an old Caslon & Livermore Specimen Book of types, an occupation which printers of today who read this may be tempted to say was liable to make the child as old-fashioned as the specimens in the book. From tumbling, young Harding began groping and searching, the one yielding Figgins' "Epitome of Specimens," reserved for 'prentice days, the other yielding an antiquated book on botany; and in his tenth year, during a time spent in the bush, he was discovered comparing nature with print, and supplying the shortcomings of both with designs from a pencil which must have caused Mother Earth, an she were overlooking his shoulder, many a convulsion. Absorbing specimens of printing, getting his first lessons in a b c from a schoolmaster who combined pedagogy with running a paper — the Wanganui *Record*, foolscap folio, ordinary edition *one* page, extraordinary *two*, printed on a small table press — passing with the paper and plant to a collegiate school; in fact, turn where the youngster would, marks of the printery and the smell of damp paper and printing ink dogged his steps, sight and smell, until the year 1861, when his family settled in Napier, and he became bound body, soul and spirit in fetters which have stooped his shoulders and to a consumption of the midnight oil which has repaid him by the demand for extra sight, and bestowed upon him an absorption which will one day cause him to pass his own son on the street unnoticed, as he now ofttimes does his friends. In 1864 his father bought the weekly paper upon which R. C. had been serving his time; but although the father had done some good work with his pen in former days, he found that the only successful way of running a paper in those days was by being able to take a turn at case as well as desk. Still, that did not deter him from the experiment of publishing the first daily paper on the East Coast of the North Island of New Zealand, a Maori war being the direct opportunity — as it eventually proved the collapse. Speaking of those eventful days, Mr. Harding says: "The conflict at times came unpleasantly near to Napier, one skirmish taking place within six miles and a pitched battle twelve miles away, putting the citizens under martial law to garrison the town. At times the whole staff of the office would be away for days together on volunteer duty." In 1868-9 the apprentice lad, though under age, took his full share of military duty, was in active service at Petane, and also had the honor of being the first "special" at the seat of war in the colony. Of this portion of his life, Mr. Harding has every reason to feel proud. His father's paper, though courageously conducted in the face of an opposition strongly backed up by that sinew of newspapers as well as of war, financial support, had to go to the wall of failure, where, after a brief struggle, it fell. Encouraged by the voice of his friends, the son took up the father's work, but the promises were broken, and the *Times* again was abandoned.

After the failure of Mr. Harding's journalistic ideas, came his settlement in the groove of his life — the establishing of a job printing office. This was in the year 1874, and though the hard work and constant worry he had just gone through had seriously affected his health, he bent his remaining strength and energy to the upbuilding of a business whose output, though by no means gigantic, brought him more than local fame. He lost no opportunity of adding to his stock the best and latest in novelties and labor-saving appliances. In December, of 1879, he published the first number of his "Almanac"; and "Harding's Almanac," in English, Maori and Scandinavian, has been ever since one of the best annuals issued in New Zealand, where book-almanacs, of some 200 octavo pages, are common to every city. Previous to this (in 1876) Mr. Harding had imported direct from the Johnson foundry the first parcel of American type brought into the colony, and in 1877, the first German type came to his order through an English agent, and even in Great Britain, in those days, the latter-named typefounders and their job material were unknown. The year 1883 saw him take unto himself a partner, who has increased the treasures of his household by four — two sons and two daughters.

How long the idea of editing and publishing a journal devoted to typographical matters had been "working" in the thoughts of the creator of *Typo* it would be a hard matter

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even for Mr. Harding himself to state definitely; but the date upon the first issue of that journal is January, 1887. For some years this neat and erudite little monthly was written from title to imprint by the same hand; ofttimes, indeed, the articles were not committed to paper, but "invisibly written"—that is to say, Mr. Harding "set them out of his head," a method he is rather fond of, and does with perfect ease. The leading feature in his journal was a series of articles apparently without end, entitled "Design in Typography," which started in the first number, and of their end I know not. Dealing, in the first place, with the general principles of display and the classification of job letters, the series take up the modern typographic combinations, trace their evolution, illustrate their application and deal critically with their respective advantages and defects. It will be noticed that the course of study which evolved these criticisms has also produced for readers of THE INLAND PRINTER articles which only a specialist trained upon such mental food could produce. Writing of these articles and others upon "Recent Specimens," a leading English typefounder stated that no printer had hitherto taken this particular work in hand, and that "few possessed the qualifications to carry it out. For the future historian of typefounding of the present generation we shall certainly have to go to New Zealand."

These technical contributions have been the means of opening correspondence with the most eminent printers of our day, and a glance through Mr. Harding's album shows autographed photographs from the late Mr. William Blades, and Mr. Talbot B. Reed, Mr. De Vinne, Sir Isaac Pitman, Rev. Mr. Colenso, Prof. Piazzi Smyth, and others; and he also has many literary trophies which he highly prizes, among them being presentation volumes from the gentlemen just named; and one given him by the Rev. Mr. Colenso (whose portrait, by the way, accompanied by an appreciative notice from Mr. Harding's pen, appeared in THE INLAND PRINTER some three years ago) is now, perhaps, worth its weight in gold, being a copy of the first Maori New Testament, printed in 1837, Mr. Colenso being the "setter" and printer of the work, which is now extremely rare. His library also contains the finest collection of printers' specimen books—well, I will not say in the Australian colonies, for there is none hereabouts to compare it with; but it will be safe to say there are few collections of private individuals to excel it. It has been his intention for a number of years to utilize it and other material in the compilation of an exhaustive Dictionary of Printing, of the progress of which I have seen evidence.

Mr. Harding has also been a successful designer of borders for the use of printers, one being brought out by the Johnson Foundry (Philadelphia) in 1879, under the name of the "Book Border," it being now a well-known combination. It is natural that the special line he has taken up should bring him prominently under the notice of the typefounders of the world, some of whom have requested Mr. Harding to take up the colonial agency for their productions; but his answer to one has been his answer to all—he prefers to maintain a perfectly independent position as a critic.

Although deeply absorbed, as will be gathered from these remarks, in typographia, Mr. Harding has found time and interest to engage in other branches of everyday life. Of a deeply religious nature, the Presbyterian faith knows him as an earnest teacher of the young, and has bestowed upon him the office of elder, with the privilege of preaching as well as teaching, and those who know the "closeness" of the denomination, and its proverbially critical disposition, will understand the estimation he is held in as a layman; and he sometimes occupies the pulpits of country churches of other denominations. The temperance question, too, has also claimed him as an ardent advocate on the abstinence side. (How many comps. of the old "days when the world was wide" know to their sorrow that they looked often on "the wine when it was red"—and now when the wine is gone the reflection of its color is all that they have for their money, their noses being a standing advertisement of their foolishness!) Mr. Harding is a member of the Executive Council of the New Zealand Alliance for the Suppression of the Liquor Traffic. The philosophic side of his nature has also led him to fraternize with kindred souls, and some of his "deep" copy is buried in the volumes of the "Transactions of the Philosophical Society of New Zealand." Whether out of compliment to the depth of his contributions or his bearing as a philosopher, I know not, but his brother Diogenes have honored him with an election to a seat on the Council of the Wellington Philosophical Society. In the Rechabite Order he has been for twenty-five years a member, attaining the highest office offered, and remains an active and valued member.

Though there are few opportunities in New Zealand for a specialist in bookwork, yet in 1883-84 Mr. Harding printed the fourth edition of Williams' Dictionary of the New Zealand Language—former editions having had to be printed in Europe; and the third edition, printed in Jena, was marred by hundreds of *errata*, the author being unable, at so great a distance, to revise the proofs. For the fourth edition, Mr. Harding had to get special type cast in London, England.

SOME PRINTING OFFICES OF CLEVELAND, OHIO.

A. J. WATT

Started a general printing business one year ago, aiming to do good work at fair prices, and he has turned out a number of very fine jobs during that time. He has had to increase both material and force, and the prospects are he will soon have to increase even his present capacity. He is located at 235½ St. Clair street.

MACHOL & CO.

In May, 1894, Machol & Co., who were at the time publishing the *Jewish Review*, then being printed at the Evangelical Publishing Company's jobrooms, decided to enter the publishing business on a larger scale and established a job printing and publishing house. Though young in the business they are rapidly gaining a reputation for first-class commercial work. This firm also does a high grade of designing and engraving, this department being under the personal supervision of Mr. J. Machol, the business manager, who is a graduate of one of the largest art schools in this country, and the job department is under the foremanship of Mr. Ed E. Wilson, a printer of fine taste and rare talent in his line, and whose work has formerly been commented upon in these columns. They contemplate moving into larger and more commodious quarters in the near future.

"CARR, PROMPT PRINTER."

About a year ago a sign appeared at Seneca and Frankfort streets with the above inscription. Since that time, the same words have been noticed on some very good printing in Cleveland. Mr. Carr is a member of the Cleveland Typothetæ, and a thorough and conscientious printer, whose work is up to the best. He makes a specialty of fine booklets, and embossed work. This business is not large, but Mr. Carr says he does not want the earth—he would not know what to do with it if he got it.

J. & F. STRAUS.

This firm started in business in 1886. They had no trade to depend on, but by hard work have obtained a large and steadily increasing business. They have five presses, employ from twenty to twenty-five men, and do a general printing, stationery and blank-book manufacturing business. They thoroughly understand their business and are known

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Photo by Monfort & Hill, Burlington, Iowa.

"IDLE DAYS."

One of the collection of Monfort & Hill, awarded a medal at the World's Fair.

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about town as the "Hustlers." Their place of business is 188 and 190 Seneca street. No other firm in this city turns out as large an amount of work with the same amount of machinery. The firm have never shut down their plant on account of no work since their existence.

THE A. C. ROGERS CO.,

At 312 Seneca street, do general commercial and catalogue printing, their aim being to maintain a high standard of quality in their work. They exhibit some fine specimens of church and society work. Among their samples may be seen a unique pamphlet of designs for the Cleveland type-foundry, as well as bill-heads and note-heads for the same firm. Whatever they undertake is sure to be executed in the best possible manner. Mr. A. C. Rogers is president and Mr. E. T. Smith, secretary.

THE SHERWIN-WILLIAMS CO.

This company ranks with those of Cleveland's most extensive industries, as it is in that city where their large factories are located.

In addition to this company's specialty of manufacturing the finest paints and colors in the world, a fully equipped printing office is in operation doing only their own work.

Throughout the whole establishment the most modern machinery has been adopted to facilitate their business; and equipped as this company is, it is in a position to meet all demands of its most extensive and prosperous trade.

From year to year valuable additions have been made to their printing plant until now they operate seven of the most improved printing presses, quite an extensive composing room, also a large bindery with improved machinery for stitching and folding — all engaged on the finest colorwork, requiring skill in every detail. What might be considered difficult printing in some printing offices is handled here with a system that insures perfect work at a nominal cost.

The printing, advertising and stationery departments are under the management of Mr. George W. Ford, with Mr. J. C. Earl as superintendent, who, with the assistance of a force who have given years of study to this class of work, are responsible for the many pleasing effects noted in this firm's advertising.

THOMAS & MATTILL.

A remarkable feature of the book publishing, printing and stationery trade of Cleveland is the importance that is attached to that branch that is specially devoted to religious, Sunday-school and college text-books, and also the printing and publishing of a large number of religious newspapers, sixteen in number. A striking instance of this commendable fact is evidenced in the well-known house of Messrs. Thomas & Mattill, Publishing House of the Evangelical Association, and general publishers, booksellers and stationers, who occupy the premises extending from 265 to 275 Woodland avenue. The Evangelical Association, it may here be said, dates its existence back to 1803, and was originally organized among Germans in Pennsylvania, its doctrines being a modified Calvinism, and its church government a modified episcopacy. Today it is the representative of one of the most cultured and intelligent religious bodies in the United States. Its affairs were relegated to this city in 1854. The premises occupied embrace an eligible four-story and basement brick building, 125 by 175 feet in dimensions, suitably subdivided into the following departments: First floor, wholesale and retail sales offices and pressroom; second floor, stock and mail order department and repairing shop; third floor, bindery; fourth floor, composing room and electrotype foundry, while constant employment is afforded a working force of from one hundred to one hundred and fifty hands. The machinery plant embraces a Campbell perfecting press on which is printed the two weeklies, also some of the Sunday-school papers, twelve cylinder and two job presses, cutting and binding machines, etc. This house is also the office of publication for the *Evangelical Messenger*, *Der Christleche Botschafter Das Ev. Magazin*, circulation 45,000; *Living Epistle*, *Evangelical Sunday-School Teacher*, *Sunday-School Messenger*, *Evangelical Lesson Leaf* and *Evangelical Quarterly*, which has a circulation of 79,000. Messrs. Thomas & Mattill are excellent business men and the ever-growing development of this agency furnishes ample evidence of their able management and the popularity they have gained in Cleveland book and evangelical church circles.

THE ENTERPRISE PRINTING COMPANY.

This company occupy the entire five-story building at 302 and 304 Seneca street, corner Champlain, where they do all kinds of printing, as well as engraving and lithographing. They also do their own binding. A large share of their business consists of posters and hangers for theatrical companies, as well as the finer grades of this and commercial work. Mr. H. F. Henry is president and Mr. John J. Horton, secretary and treasurer.



Fort Pitt Engraving Co., 717 Grant St., Pittsburgh, Pa.

"GIVE THE WORKINGMAN A CHANCE."

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions and queries of those specially interested are cordially invited hereto and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

FOOT-WEAR.—S. J. K., Providence, Rhode Island, writes: "'There is no logic in writing words in any form but the one that makes their true nature apparent at first sight.'—April INLAND PRINTER. The above logic in your department called to mind quite an argument a crowd of us had recently over the correctness of the generally accepted orthography of the word 'footwear.' It had been spelled 'foot ware' in an ad., and the question arose as to whether it was permissible or not. Everybody present agreed that it was wrong, except one who was a printer (who, by the way, had nothing to do with the spelling in question, as it was in a stencil plate). The printer, who, of course, is identical with the writer, claimed that if the hyphen was introduced into the word it would be perfectly acceptable, more so, in fact, than by spelling it in the universal way, of 'wear.' All hands cited Webster to him, and he offered to wager that Webster did not authorize them to spell it any such way; but there were no takers. They stuck to their

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own view, however, though unable to put forward a single word in its justification. The writer claimed that as the word was used as a noun in the ad., in conjunction with 'boots,' 'shoes,' etc., that it should bear upon its face plain evidence of its meaning, so that any one who glanced at it might know it instantly, without having to stop to 'make it out.' As you know, the noun is spelled 'ware,' and means commodities, goods, merchandise, manufactures, including all the movables that are articles of commerce, etc., and when we say 'foot-ware' we plainly mean commodities for the feet, in the same way as we would refer to iron-ware, agate-ware, potter's-ware, stove-ware, etc., or, to use the other half of the word, foot-ball, foot-boy, foot-passenger, etc. He did not deny the correctness of the word 'foot-wear,' but claimed it should be used with the preposition 'for,' as 'Commodities for foot-wear,' and that, as used in the case in question, it would be an altogether unsatisfactory expression of what was meant, for whereas the noun 'ware' means goods, merchandise, etc., the verb 'wear' represents the action of using up or destroying by friction, to consume by use. One of those engaged in the discussion offered as an example the word 'underwear,' and wanted to know who ever heard of spelling that 'ware.' The writer held that the word in itself did not express anything; that, strictly speaking, there was no such word; that it was only a corruption of 'underclothes' that had crept into use. If a person asked what was 'underwear' it would depend greatly upon what it was to be worn under, as it might be part of the hull of a ship. Never having seen a discussion or decision of the matter, and thinking it might prove an interesting one, I thought I'd write." *Answer.*—The logical form of the word is "foot-wear," and the meaning is "something for wear on the feet," or more literally "wear for the feet." The word does not mean commodities, although the things are commodities. All the dictionaries define the noun "wear," Webster's form of definition for this use being "the thing worn." "Foot-wear," "neck-wear," and "underwear" are mere trade terms in their origin, but they are legitimately compounded of the first element and the *noun* "wear," not the *verb*. Webster's International Dictionary omits "foot-wear," but gives the other two. Funk & Wagnalls' Standard gives all of them. You would find a study of the dictionary both interesting and profitable, and it would be well to recognize the fact that the lexicographers knew what they were doing when they recorded the words mentioned with the spelling "wear."

EMPLOYEE.—It is a singular fact that our forefathers did not think of making a pure English word of *employ* and the suffix *ee* when they wanted a word meaning "one who is employed," instead of borrowing the French word. But they did take the French word, and it has been so commonly used in English that a great many people have imagined that it was the only one properly usable. Even Webster's International Dictionary calls the real English word "the English form of *employé*." It is not that, but is, and always should have been considered, a good English word. It has been used by good writers more than thirty years; its use has increased recently, and it is far preferable to the French word, especially as that is sometimes spoiled by the omission of the accent. *Employe* is barbarous—really no word at all. English has many words like *employee*—as, *mortgagee*, *lessee*, *refugee*, etc. It is certainly advisable for every one to drop the French word and use the English one.

ERROR IN USING SMALL CAPS FOR A. D., B. C.—Many printers use small capitals for these abbreviations, but it is certainly surprising that they have not perceived the absolute error in doing so. They never print small-cap abbreviations for the name of a person or a State, as N. Y. for *New York*, yet B. C., for instance, is properly in the same category, as the C. stands for the name *Christ*, always capitalized. The queerness of this use of small caps is emphasized when we compare with it the universal (?) use of capitals for college degrees, composed of strictly common words. If such matters are to be decided by reason, and not by unreasonable whim, no such abbreviations should be printed in small capitals, especially when they represent proper names or words, like *Domini*, always properly capitalized in the particular use. Lower-case is preferable to small capitals for a. m. and p. m., as these represent common words; but the best and simplest practice is the use of capitals for all such abbreviations.

"ENGLISH COMPOUND WORDS AND PHRASES" AND "THE COMPOUNDING OF ENGLISH WORDS."—D. R., Hebron, Nebraska, writes: "I desire information on compound words and have been referred to the books 'English Compound Words and Phrases' and 'The Compounding of English Words.' Are both of these books necessary to me, and if not, which is preferable?" *Answer.*—The first-named of the two books is mainly a list of over 40,000 words, showing the forms resulting from a study of principles, accompanied with rules and a brief statement of the principles. It is a practical reference guide, close following of which will give as much consistency of practice as can be attained—possibly rather more than some people will adopt. If any one is not content to adopt its forms all through, it is still the best means of fixing practice, by marking changes in the book for reference. Merely as a convenient guide, it is better than the other. If you desire to study the subject closely, "The Compounding of English Words" is essential, being the only work in which all phases of the matter are treated. We do not hesitate in saying that a close reading of it would be profitable, even if you cannot accept all of its decisions.

IS THIS HYPERCRITICISM?—S. R., Evanston, Illinois: "'Mr. Chauncey M. Depew is reputed for his eloquence, but only a casual glance at his speeches and orations (as published) is required to assure one that Mr. Depew is slovenly in his use of English. Last Monday evening this gentleman addressed the graduates of the University of Chicago, and in the course of his address he said: "There is nothing so conservative as the college." What he meant to say was: "There is nothing *else* so conservative as the college." The omission of this necessary monosyllable constitutes that slovenliness which is frequently met with in the discourse of the ignorant or the careless, but which should certainly not occur in an address prepared for an audience composed of students and scholars.' Mr. Eugene Field is the author of the above. Will you kindly advise me if his reasoning is sound? I am told that he is hypercritical in this instance." *Answer.*—Mr. Field is right in his criticism of the sentence quoted, though that one slip is not sufficient basis for the sweeping condemnation. Undoubtedly Mr. Field knows of many other faults in Mr. Depew's diction. The word *else* is essential to the expression intended, as the college was not to be compared with itself, and "nothing," without qualification, includes the college. Herein Mr. Field is certainly not hypercritical.

ORIGIN AND HISTORY OF THE ROMAN ALPHABET.—Benjamin L. Lefer, Brooklyn, New York, writes: "In your May number, in answer to a correspondent, you state there is a book by Isaac Taylor, treating on the origin and history of the Roman alphabet. Where can it be procured, and what is the price? *Answer.*—"The Alphabet," an account of the origin and development of letters, with numerous tables and facsimiles, 2 vols., 8vo., London, is not to be had in this country. Its price is about $13 net. It may be ordered through The Inland Printer Company, six weeks' time being required from receipt of order. Macmillan & Co. announce as the next volume of their "Ex Libris Series," a handbook of lettering, written by Edward F. Strange.

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Engraved by
ILLINOIS ENGRAVING COMPANY,
Chicago.

SPRING.

From painting by Y. Maure, in the Metropolitan Museum of Art, New York.

Photo by Pach Brothers,
New York.

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Written for THE INLAND PRINTER.

RECENT TYPE DESIGNS.

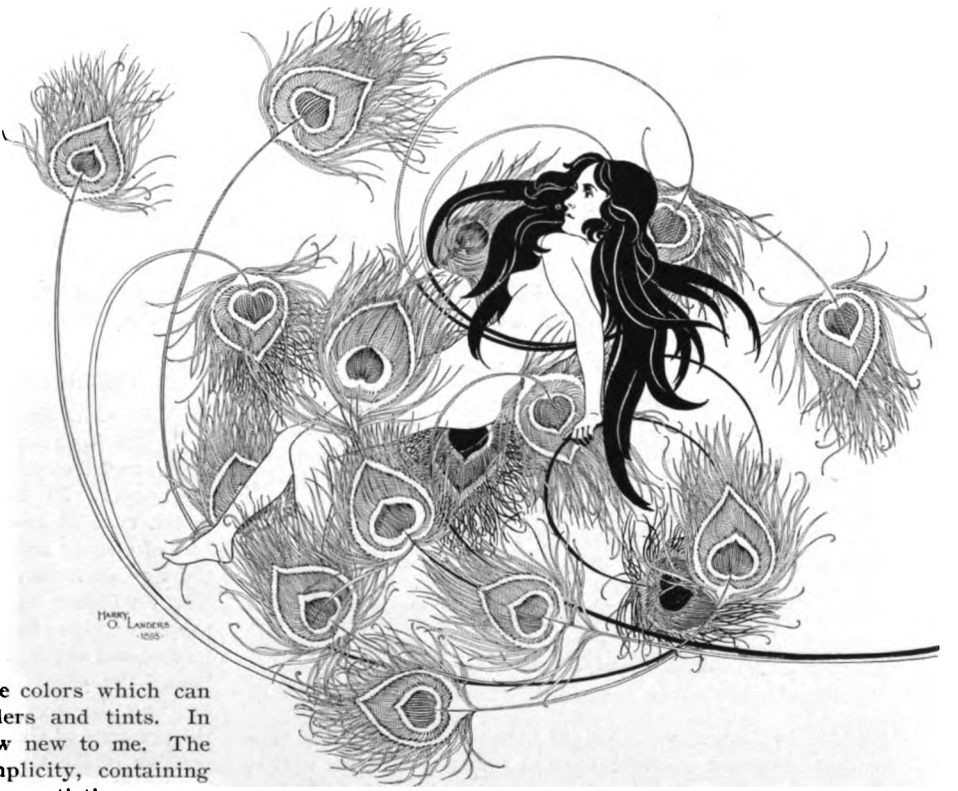
BY R. COUPLAND HARDING.

THE Keystone Foundry has recently sent me sheets of their latest specimens; also a book of original type designs, and another showing the full series of their popular "Keystone" borders and ornaments. I note a second series of the Ancient Gothic, lighter in line than the first, and with the addition of lower case. It is shown in five sizes, 12 to 48-point. The "Keystone" script, five sizes, 12 to 48-point, is an original and peculiar face, somewhat in

Sable Robes

KEYSTONE SCRIPT.

the cramped style of the old "Court hands." It is not an inartistic letter by any means, but is not as legible as a body face should be. As a letter for bill-heads it would look well, especially if the whole were set in various sizes of the series — as a letter for a full-page circular it would be less appropriate. There is no attempt to join the characters. This is in its favor as regards durability; for every printer knows that the junction lines are the weakest points of a script. The familiar Tudor Black is shown in full series, from 6 to 72 point. The founders have added "modernized" forms of the cap H, I, M and N. Three of the new letters appear in the specimen page. The new I is not pretty; but the old J form was never a favorite with the compositor. In fact I have seen a font in which the printer, by filing down the cap K, had produced an I almost exactly like the new form shown by the Keystone Foundry. The attractive series of electro initials displayed in a double page illustrate two things — the fitness of the somewhat uncouth "Æolian" caps for chapter initials when inclosed in panels; and secondly, the unlimited variety of neat panels for one or more colors which can be composed from the Keystone borders and tints. In the little book of borders I note a few new to me. The Ivy, section 20, has the merit of simplicity, containing only eight characters, but it is not an artistic success. Nor is the "Fence" border, sections 18, 19, notwithstanding its ingenuity. It is too realistic for art, and too rigid for realism. It belongs to the same class as those queer "Scenic" combinations of the Manhattan foundry, which, even in the delirious days of Japanesque and Egyptian combinations, failed to find favor with the craft. The "Rule" border, section 21, is simple in the extreme. Three lengths of rule, an Oxford corner, a fancy corner, a lozenge and square, solid and open — nine characters in all, on nonpareil body — no one, surely, could go astray in using it. Simple, too, but more effective, is the Rule border 22, twelve characters, nonpareil and pica. It is not unlike Brendler's more elaborate "Pompeii," but has a better effect, being more open. It is simply a design of light-face parallel rules, three to the nonpareil em, with corners and half-square terminals, and is as effective as it is simple. It is one of the best and most useful of the many combinations this house has produced. At the same time, I fear it would not wear well. In the Keystone ornaments, series A, B and F, there is (particu larly in series A), a stiffness and hardness of design which is probably intentional. The birds and sprays are decorative, no doubt, but unlike anything in nature. In series A, three characters, 5, 8 and 12, though reversed in the engraving, are manifest "cribs" from Rudhard's "Humoristische Fantasie," and No. 12, in the absence of the rest of the combination, has a solitary appearance. Series B supplies a group of really pretty accessories; so do series E and F, the former containing some neat corner ornaments, and series H is bold and effective. The Ray ornaments, series G, resemble the beautiful and costly ornaments lately produced in brass by German rule manufacturers, but, unlike them, are within the reach of the printer of moderate means. The Pointers, solid, outline and shaded, are, I think, new, though closely resembling earlier series under the same name. Printers have already shown their appreciation of these designs. Lastly, I come to the Ribbon combination, series 23. It is on 12-point body and contains ten characters. It is simpler and more effective than the "Fillet" design; but I do not think it equals the pretty ribbon of the Graham Foundry. Being,



THE PEACOCK GIRL — SKETCH BY HARRY O. LANDERS.

however, on a larger scale than either of these, it takes a place which they do not fill. Printers who appreciate labor-saving devices will not fail to note the advantages of the beveled brass-rule faces. I am aware that such rules have long been made; but the Keystone Foundry is giving them the prominence they deserve. All in these books, with one exception, is in keeping with most approved modern methods. Of course there is an exception, and that is found in the group of small ornaments entitled "Newspaper Cuts." I think that these ante-Bewickian monstrosities figure in every American specimen book I possess; therefore I suppose they are still used in newspaper work in the United States. It is strange that while the arts of engraving and illustration have in America reached their highest development, the same nondescript representations of trees, ships, the lame horse, the dog with a sheep's head, etc.— which were in use when our grandfathers were boys — adorn the advertisements of today. It may not be worth

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while for an artist, as a rule, to make a drawing the size of a pica two-em quad; but if newspaper cuts are used at all, some of the enterprising foundries should find it pay to cut a new series, and abandon the sixty-year-old devices as obsolete.

Messrs. Ludwig & Mayer, Frankfort, show two new scripts. Of the Nelson I have seen only one line, and cannot



NELSON.

say in how many sizes it is produced. It bears a strong resemblance to the "Mediæval Rundschrift" of the Bauer Foundry, brought out some three years ago. The other



EXCELSIOR.

series, the Excelsior, is a clean-cut and graceful letter of the standard type, and is made in seven sizes.

A new letter by Wilhelm Woellmer, Berlin, is entitled "Barnum." It is a solid-looking upright script, not unlike



BARNUM.

the American face known as "Greenback," and relieved by an oblique white band across the center. The line I send, being traced from the specimen, is less sharp and regular than the type itself, but is sufficient to indicate the style. It is shown in four sizes, 20 to 48-point.

"Freya," by the Rudhard Foundry, is much like the Reclame-Kursiv shown in your August number. It is



FREYA.

lighter in design, and upright instead of sloping, but possesses one great characteristic in common with the earlier face — the cleft petal-like form of the extremities. It is a useful and effective letter without extravagance of form. I have not specimens of the complete series; three sizes appear in the advertisement before me, 12 to 36-point.

Julius Klinkhardt's second series of Modern Line Ornaments (one hundred and fifty characters) is likely, now that there is an embarrassment of riches in this direction, to attract less attention than it deserves. It would have electrified the job printer of even ten years ago. The more it is examined, the more does the intelligent thought as well as the artistic skill of the designer become manifest. The characters vary in size from 3-point to an inch and a half square. It is almost needless to say that the lines are adjusted to join with standard faces of rule. The ingenious and useful notion of repeating groundwork characters in gradually lessening tints till the pattern entirely disappears, which marked an earlier series, is extended in this one. Among the more original characters, I note quadrant corners with the interior cut away, so that an open circle may be formed, also a set of quadrant centers to correspond. The two are effectively displayed in combination. Character 288 is also original. A square panel is crossed by a mortised band, about 30 points wide, across which runs a beautifully shaded circle, inclosed in the square. The circle is C-shaped, the panel crossing it on the right, and passing behind it on the left. This makes a most effective center, and the composition is wholly rectangular. Some fine scroll ends and corners are included, a diapered or bordered background showing up behind them. I think one improvement might be introduced in these — the borders and groundworks upon which the scrolls appear to lie might with advantage be adapted to correspond and join up with existing grounds and borders. The little pieces 141, 142 look effective as shown in use; but only a German job compositor would have the patience to set them all around a quarto page, as is done here. I note that all the large pieces of this combination are separately priced, and may be obtained singly.

Messrs. J. John Löhne, Hamburg, devote ten beautifully designed and printed quarto pages to the display in various combinations of six original job ornaments, described as "Universal Vignettes"; and the blocks are well worthy of the prominence thus given. In each case the central figure is that of a child, nude, or nearly so, and in two cases winged. He holds the end of a panel or portion of a scroll, and there is a highly decorative floral background. The largest of these blocks is nearly three inches square. Their special feature is the ingenious manner in which they are made to form part of the corner, center, or side of a design by a very simple adjustment of brass rule. There is no waste of space, and the figures seem to fall naturally into place and form a part of the original scheme. I welcome this series as one more advance in the direction of scientific or systematic typography.

A VETERAN EDITOR — HIS LIFE AND WORK.

EDWARD H. PURDY, who died in Brooklyn, New York, in April, was a man of uncommonly long and varied experience in all departments that make up a newspaper. He began to set type at sixteen, and he was at the case at seventy-eight. The intervening years were full of energy and effort, success and reverse. In 1837, at the age of twenty-one, he was at Sackett's Harbor, New York, whither he was called to conduct a weekly Whig paper, with an outfit that was little more than débris. But he restored order, did most of the editing, set the type and issued the paper with little assistance. This was in the exciting times of the border disturbances, which required the presence of General Macomb, the 1812 veteran and commander of the United States army, and Governor Marcy. Their affability and courtesy during his intercourse with them was one of the pleasantest memories of Mr. Purdy's youth. He was at Oxford, New York, in 1840, publishing the *Times*. He was an ardent Whig, and told with relish how in the hard cider campaign he helped to "corral" a band of doubtful Harrison voters in a barn until he and his friends were ready to see that they voted right.

He was one of the "Association of Practical Printers" who established the daily *Cynosure* in New York city, in 1843. Walt Whitman was the editor. In 1849 he went round the Horn to California, staying about a year. He paid $150 a barrel for flour, which he said was the cheapest he ever bought. Afterward he held cases at Harper's and on the New York *Tribune*. In 1866 he became editor and part proprietor of the Oneida, New York, *Dispatch*, which he aided in bringing up to a high standard of editorial management and circulation. He sold out advantageously in 1870, and purchased an interest in the Oswego *Advertiser and Times*, but the subsequent business depression impelled him to withdraw, and he published the Binghamton *Times* a few

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months. Then he located in New York, where he occupied frames on the *Weekly Witness* and *Shoe and Leather Reporter*. He had been with the latter paper for twenty-one years.

Mr. Purdy was a man of wide sympathies. He was a stanch Unionist, one of the earliest members of New York Typographical Union, No. 6, and rendered many services with his pen in a modest, but effective way. Though clear and strong in the expression of his opinions, he never held an office, but his support secured place and position to others. His nature was too essentially delicate to ever advance himself for elective office. Had his exertions been directed more largely in his own behalf, he could hardly have failed to attain marked eminence. He abhorred debt. He was the soul of energy, integrity and honor, and whatsoever his hand found to do, he did it with all his might. Even at his advanced age his death was not anticipated; he did not seem old, he was so alert and resourceful. He was generous, kind and solicitous as a husband and father, a loyal friend, and he will long be held in loving remembrance by those who knew him best.

THE PAPER MILLS COMPANY.

AMONG the more recent Chicago enterprises connected with the paper trade, probably the most interesting as showing an adoption of more than ordinarily progressive methods, is the Paper Mills Company, with offices at 1535 and 1536 Marquette building. Mr. P. R. Shumway is president of the company, and Mr. E. U. Kimbark, secretary. The company is organized to do a wholesale business, and will in no case do a jobbing trade. Especial attention will be given to the "special order" and "mill order" business, in which departments Mr. Kimbark is especially well posted, and in which the company believes it can make itself advantageous to nearly all users of "mill lots" of paper. As the company directly represents mills in the most important lines—as its title denotes—anything in the way of special sizes or kinds of paper for special purposes can be supplied by it in most instances at a saving to the consumer.



P. R. SHUMWAY.

In addition to the mill business the company will carry a number of lines in wholesale stock which they will handle to the trade in orders for ordinary (not small) orders. The elements of a brokerage business in no sense is connected with the concern, which bids fair to be not the least among the newer and more important factors in the West in the paper trade.



E. U. KIMBARK.

Mr. Shumway, the president of the company, has been long and favorably known in the business world in the West, and though comparatively a young man, is both conservative and energetic. Mr. Kimbark has cultivated the unusual opportunities afforded him during a long connection with one of the oldest and largest paper houses in Chicago, and his diligent application and close and observant study of the varied phases of the trade has broadened his knowledge and comprehension of the business and its requirements to the degree that is usually supposed to be attributable to much older and more experienced men. It must be gratifying to this young firm that those who know them most intimately in their business life are most wishful for their success and prosperity.

THEO. L. DE VINNE ON ARTISTIC PRINTING.

WE give the conclusion of an address given recently in Philadelphia by this eminent American printer. Mr. De Vinne, as is well known, is a strong advocate for simplicity in printing, and his keen irony will be appreciated.

"In job composition," he says, "how carefully the typefounders have looked after our supposed needs! How diligently they prevent us from degrading our art by a too free use of cheap Roman letter for display! They see to it that we do not vulgarize our display work with types that cost on the average less than fifty cents a pound. We could not get from any founder, here or abroad, a closely graded and harmonious series of Roman capitals, but we can dozens and scores of series of ornaments. So the good work of advance in printing goes on.

"What advances have we made in rule-twisting! What unknown possibilities in typography have been developed by our new race of compositors! How Bradford and Franklin would stare at our 'fancy' printing! How it does delight us to employ a typographic gymnast who tortures brass rules and spends hours and days in experiments with borders, fancy job types, tint grounds, and flourishes! How mean it is in our customer when he runs his pen through that jobber's proof and says: 'Bosh! this won't do; give us something plain.' This *is* sad! The advance of artistic typography is indeed painfully slow; it gets but slender appreciation. Let us persevere in well doing. The time may come when our rule-twisters' finest efforts may be hung up in our museums by the side of the best decorative work of the Mootka Sound Indian and that of the Fiji Islander.

"Our advance in printing is not unlike that of a football. The papermaker kicks us one way; the typefounder knocks us another; our job compositors and pressmen practically tell us and our customers that they know what we want better than we do ourselves. We call ourselves master printers. Are we masters? How much have we to say about type, paper, or workmanship? Our true masters decide all these things for us. We are in the condition of the tired and dusty horseman on the frontier who stopped at a shabby tavern and asked for 'a little sherry in a clean glass,' whereupon the severe barkeeper pulled out a dirty bottle and a dirtier cup and placed it on the counter, looking the traveler fixedly in the eye, and said, as he emphasized his remark by a tap on the wood with his pistol, 'Naw, you don't want no sherry in a clean glass. You wants whisky in a tin cup, and you'll like it.'"—*Scottish Typographical Circular.*

WILL EVEN SHAVE NOTES.

The "Inland Printer" Overlay Knife which we received from you some time ago is the best knife for the purpose that we have ever used. It carries such a keen edge that it can be used to most excellent advantage in shaving notes.—*Arthur K. Taylor, Wilmington, Delaware.*

"I THOUGHT you didn't like Cadsby?" said the friend of the literary critic.

"I don't like him."

"But you said his novel was remarkable for its lofty moral tone; for its lack of anything that could be construed as indelicate."

"Yes. I did that to spoil the sale of it."—*Washington Star.*

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WOOD-ENGRAVED EFFECT ON HALF-TONE PLATE.

Prepared by Binner, Illustrator and Engraver, Chicago.

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WOOD ENGRAVING WORK ON PROCESS BLOCKS.

WOOD engravers generally may be congratulated that the threatened limitation of their art within certain lines by process engraving has to a large extent been averted. The effects procurable by wood engraving and so lacking in process work have, by the skill and artistic taste of some of the modern process engraving firms—notably the Gill Engraving Company, of New York—been added to half-tone work. Nearly all of the high-class magazine illustrations are in half-tone, supplemented by the work of the wood engraver. The difficulty nowadays is to get skilled wood engravers and to get them trained to the requirements of this class of work. The example shown of this class of work in the plate of the Gill Engraving Company, proves that the process engraver and the artist in wood engraving have joined forces successfully. A comparison of the half-tone of the goose in the plate of the Binner Engraving Company with the vignetted duplicate will illustrate very clearly the value of the wood engraver's assistance.



BEFORE RE-ENGRAVING.

NEWS AND NOTES FROM NEW YORK.

ONE of the most noticeable traits of the newspapers of New York city—*the* one perhaps which is most evident to the stranger within its gates—is the extreme provincialism which marks every page of every one of them. Very scant attention is given to matters which do not immediately concern the city or its environs, seldom little but the barest mention being given to happenings in distant parts of the country. A case in point was the recent election in Chicago, where the turn of the political tide was so great as to make it of national import, and yet one New York daily could spare but sixteen lines to make a brief statement of the result. It is not a lack of space which makes necessary this policy, but simply a wrapped-up self-interest which fails to recognize the importance of any existence but its own.

THE members of the New York Press Club find much pleasure in the enjoyment of the comforts of their new club-house, on West Twenty-sixth street, the change from their quarters on Nassau street, in one of the busiest sections of the city, proving a very agreeable one. As a part of the old rooms will be retained, however, they will virtually have two clubhouses. The new one is complete in every respect, from the grill room in the basement to the billiard room on the top floor, and the members who are to frequent it are to be congratulated upon their good fortune. The formal opening and "house warming" on the evening, of May 20, was attended by editors of various newspapers in and out of town, prominent litterateurs and leading city officials.

WHAT was perhaps the best argument trade-unionism ever made for its right to exist was the placing upon its pension rolls by the New York Typographical Union at its last monthly meeting of a woman who has been one of its members for the long period of twenty-eight years, but who is now compelled on account of advancing age to give up the endeavor to earn her living at the case. The amount of money she is to receive is not large, but it will go a long way toward supplying the simple needs of its recipient and it is an act on the part of the printers of the metropolis that should not be forgotten.

A MOVE that will be watched with interest is the determination on the part of the publishers of the New York *Daily Advertiser* to hereafter publish on Sunday mornings a newspaper devoted only to the news of the day. The price per copy has been reduced to 1 cent and the size to eight pages, and it is claimed that the increase in circulation has warranted the rise in advertising rates which is another feature of the change. It is a recognized fact that the bulky condition of the Sunday newspaper in the present stage of its development is one which does not meet the approval of all classes of readers. There are a great many people who have too much to do on Sunday mornings to find time to wade through the padded columns of the Sunday newspapers



Engraved by Gill Engraving Company, New York.

THE BUGLER.

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in a search for an account of what has happened the day before, and in a city the size of New York there should certainly be a sufficient number to make more than one Sunday *news*paper a success.

IN these days of vast expenditures in advertising, the problem of distinguishing good from bad mediums is deemed so formidable by many of the more timid manufacturers and dealers as to completely discourage them from advertising at all. A variety of methods are used, one of the simplest being that adopted by some of the patrons of THE INLAND PRINTER. They offer for sale each month in their space a different article from their stock of wares, shifting that used the month before to the columns of some other journal in the same field. By the amount of sales made in the different months they are able to determine the value to them of their space in the respective journals. In the case of firms who manufacture but one class of goods this plan would of course be unpracticable. A simple and therefore perhaps best method is that used by a prominent firm of typewriter manufacturers in New York city. They spend large sums in advertising and of course get a great many requests for circulars and price lists. Whenever one is received which does not indicate the source from which their address was obtained they inclose a postal card with a polite note asking if the author of the request will not kindly fill out the printed form on the back of the card and return it to them, and in this way they seldom fail to secure the desired information. The system would seem to entail much trouble and expense, but its originators assured me it costs them but a small proportion of the sum they formerly expended upon advertising in magazines and newspapers they could not have been led in any other way to believe were anything but first-class mediums.

A VERY important one of the many changes that have occurred in newspaper circles in New York city of late was the purchase early last month of the New York *Morning Journal*, by John R. McLean, whose fame and fortune has come to him through his proprietorship of the Cincinnati *Enquirer*. It is said that it is the intention of the new proprietor of the *Journal* to bring it to the front by modeling its course upon the same lines that have made the *Enquirer* the paying property it is. One feature of the latter paper which distinguishes it from the general run of successful newspapers, is its long headings in big type, the length being graded according to the sensationalism of the reading matter following it. The writer recalls the instance of a disastrous railroad wreck, in the account of which the *Enquirer* gave in the first column of the front page a heading which began with the word "Horrible" in big black type, and ran down the long columns to within a very few inches of the bottom. Each couplet of lines was set in a different kind and size of type, and they were separated by dashes, yet the sentences went straight ahead, sometimes the last word being carried below the dash and set in a size of type not so large, the remainder of these two lines comprising the beginning of another sentence. The *Enquirer* contains no editorial page, its entire space being given up to "news" of the most sensational character. The country correspondent who cannot send in an occasional ghost or snake story is looked upon with small favor. Long dispatches to the effect that a blood-red hand of enormous proportions was seen suspended in the sky the night before, with its dripping index finger pointing with ominous intent at a certain unfortunate village, or other stories of a similar nature, are among the constant dainties that form a part of the reading matter furnished to the Cincinnati man to accompany his morning meal. If this sort of thing is to be the established policy of Mr. McLean's new acquisition, its effect upon staid old Father Knickerbocker will be watched with very keen and unusual interest.

THE COTTON STATES AND INTERNATIONAL EXPOSITION.

Arrangements for this exposition, to be held at Atlanta, Georgia, from September 18 to December 31, 1895, are now well under way. THE INLAND PRINTER is in receipt of a communication from Mr. W. G. Cooper, Chief of Department of Publicity and Promotion, stating that the exposition had already upon its books the names of many applicants for space in the department devoted to printing, bookbinding, typecasting, etc., and that requests of this nature were being received every day. The exhibits in the departments of the graphic arts will be unusually interesting and instructive. Applications for space should be made to the President and Director-General of the Exposition, Mr. C. A. Collier. Blank forms for applications, with rules and regulations upon the back, classification lists and other printed information will be gladly mailed to any parties interested.

HALF-TONE CUTS FROM HALF-TONE PRINTS.

A VERY general idea exists among printers and some engravers that a half-tone proof cannot be used as copy for engravings with an acceptable result. The Illinois Engraving Company, 350 Dearborn street, Chicago, have experimented with some success in the past in using half-tone proofs for copy, and the results now accomplished by them are certainly commendable. As a specimen of the skill of the company in this direction the accompanying portraits are shown. The first was taken from the pages of



PORTRAIT OF MRS. PATRICK CAMPBELL.
Engraved from a Half-tone print.

a trade journal advertising the Swan Engraving Company of London, England. The portrait is that of Mrs. Patrick Campbell. Recollecting that Mr. Beardsley made a portrait of Mrs. Campbell some time ago, which was highly praised for its striking and characteristic likeness to the charming original, reference was made to the far-famed *Yellow Book*, wherein Mr. Beardsley's effort was printed, and noting with pleasure the artistic skill of the British photographer

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who took Mrs. Campbell's portrait, we venture by the aid of the Illinois Engraving Company to reproduce Mr. Aubrey Beardsley's portraiture, in order that the unknown photographer of Albion may have his admirable work thus publicly verified and appreciated.



PORTRAIT OF MRS. PATRICK CAMPBELL BY MR. AUBREY BEARDSLEY. Engraved from the *Yellow Book*.

NOTES AND QUERIES ON PRINTERS' PROFITS AND ESTIMATES.

CONDUCTED BY LEON HORNSTEIN.

To this department the contributions of everyone interested in sound business methods in the printing trade are respectfully solicited. Individual experiences in estimating on work is especially invited, and all inquiries in regard to estimating will be answered, or published with a request for the opinion of those who may be informed. As this department necessarily embraces a very wide field, contributors are specially requested to be brief and pointed in their communications.

A CERTAIN firm, requiring large amounts of printing continually, employs a man who sends for estimates to at least a dozen offices on every job. He frankly says that when a dozen men figure on a job of printing one of them is sure to make a mistake, and he earns his salary by taking advantage of these mistakes.

THE custom of sending out press proofs has been indulged in to such an extent that many customers demand it. A charge ought in all cases to be made for such a proof. It is insisted frequently that the proof will be returned immediately and that consequently no time would be lost, but there never was a press proof sent out of a printing office which did not cause a loss of time on the press. If parties who are so exacting would be given to understand that they must pay for their fastidiousness, they would soon realize that all corrections can be marked on proofs before the forms are made ready. A competent printer can better afford to assume the responsibility for errors and bad presswork than tie up his machinery while proofs are out.

A QUARTO Gordon press with a good feeder, seldom makes over 6,000 impressions in a day. An eighth Gordon seldom makes more than 9,000 impressions in a day. By working two feeders on a press and driving it very hard on a rush job, it is possible to turn out a much larger number of impressions. But it is not safe to figure that a press will make more than the number of impressions stated above. If a record is kept the average will be found far below this.

A CHICAGO real estate dealer sends to Philadelphia for his printing, an examination of the advertising matter he puts out shows it to be work of a high grade. This gives rise to the interesting query: Does he send to Philadelphia because he can get his work cheaper, or has he persuaded a Philadelphia printer that lots in his subdivision, where the railroad and other accommodations seem to be immense, are a profitable investment? Perhaps Philadelphia readers can explain.

W. H. W., in a letter to THE INLAND PRINTER, says: ". . . I have printed two editions of this catalogue. Now, I learn a competitor of mine has cut my price 50 per cent. This not being a sufficient extreme, along comes another who has entered the order at a figure still lower. . . . I want to ask you if it could be arranged to publish bids from several good printers, based on a 5,000 run?" The catalogue referred to consists of twenty pages and cover, 6 by 8½ trimmed. It is printed on 25 by 38, 80-lb. enameled paper, with colored enameled cover. The job is printed in brown and bronze-green. The body of the book will average about double-leaded brevier, and there are five cuts occupying practically a full page each. The cover is also printed from cuts in the two colors. There is no printing on the two inside pages of cover. Bids are invited by THE INLAND PRINTER. In order that these may prove of value it is earnestly hoped that all who figure on this job will do it as if they were bidding with the object of getting the work. No names will be published.

THE PRINTING OF ENVELOPES BY THE GOVERNMENT.—The impression prevails generally that the government has ceased to print special request cards with names and addresses of business firms on its envelopes free of charge, but this is a mistake. The LIIId Congress, at a time when the contract still had two years to run, undertook to rectify this abuse, at the request of the printers of the country generally, but before the contract had expired the LIVth Congress passed a new law, reënacting the old provision. Under this law a contract was made with the Purcell Envelope Company for a term of four years. There was a protest made by the United Typothetæ and kindred organizations several months ago, but inasmuch as the contract had already been let, it was of no avail. The Purcell Envelope Company made elaborate preparations for carrying out its contract, but after building and equipping a large factory for this purpose at Holyoke, Massachusetts, it abandoned the plant before an envelope was printed, and the work is still being done at Hartford, Connecticut, apparently by a combine made up of the old and new companies.

IT was a little New Hampshire village among the mountains, where the country store served as postoffice, circulating library, shoe store, and everything else combined, that a Boston lady, glancing over the books, inquired: "Have you Browning?" "No, said the attendant, somewhat regretfully, and not just knowing what kind of an article Browning might be, "we have not." Then, more brightly: "We have blacking and bluing, and have a man who does whiting. We occasionally do pinking. Would any of these do?"—*Exchange.*

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Photo by T. W. Ingersoll, St. Paul, Minn.

A JUNE OUTING.

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PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

BLUE INK FOR FOIL OR SILVER PAPER.—H. S., of Springfield, Massachusetts, desires to know the best way of printing blue ink on silver paper. *Answer.*—Write to a good printing-ink maker and have him send you a *bronze* blue made for that purpose. When you get the proper ink, then use fairly well seasoned old-style glue and molasses rollers, and run the press fairly slow.

NON-WASHABLE BLACK INK.—G. A. W., St. Thomas, Ontario, says: "We have some printing to do (in black) on linen handkerchiefs, and the parties want them printed so that when they wash the goods the printing will not wash out. We have tried samples on common and fine ink and they all wash out." *Answer.*—Write to any first-class printing-ink maker, and tell him what you want; at the same time send him a sample of the goods you want the ink to work on, and he will be able to accommodate you.

DRYER FOR MIXING WITH INKS.—E. W., Chicago, desires "a recipe for a dryer for mixing with inks, so as to have the ink dry quick on a varnished surface like an inclosed label. It now takes from three to five days to dry. The ink used is a $1.50." *Answer.*—Send to any maker of printing inks for their liquid "quick-drying gloss varnish." Use this sparingly; after a little experience with the varnish and ink you will be able to control the length of drying time. You might advantageously employ "quick-drying gloss black."

WHAT COLOR ON DARK BLUE PAPER?—J. G. R., of Armour, South Dakota, sends a sample of drab-toned blue paper with an embossed figure running through it, which is manufactured at the mills for book or box covers, and writes: "Please inform me what would be the most appropriate color to print on the inclosed sample of cover, to be used on a small book of poems. Would gold harmonize?" *Answer.*—A medium light-brown ink, if the title is set up in gothic, antique, or some other heavy-faced letter, could be used; but gold or silver bronze would be the most effective.

ABOUT BRONZING AND BRIGHT COLORS.—G. J. M., of Philadelphia, writes: "Please let me know a recipe for a good size for bronzing, and also why it is that boughten colors are so much brighter than colors that I mix." *Answer.*—By all means send to the inkmaker for your gold size ink. He can do better than you, even if a recipe was furnished you for making it. If it should not be strong enough to hold on the surfaces of some stock, add a few drops of liquid driers or copal varnish, and there will be no trouble from that source. There should be no reason why "home-mixed" colors are not as bright as those from the manufacturer, unless they are "fouled" by impurities or dust on the ink slab or unclean rollers. Read article in this number regarding the keeping of rollers.

WILL ELECTRICITY IN PAPER CAUSE OFFSETTING?—H. R. C., of St. Paul, Minnesota, says: "We note considerable electricity in stock used, and have tried three different makes of blue-black ink to get over offsetting. Have tried dryer in ink and on presses as well as inkoleum. Fine and superfine flats give us the most trouble. The offset appears very badly on our platen presses." *Answer.*—In cold weather, or when stock is taken from a cold room to be printed, there will always be less or more electricity in the paper, particularly in the hard-finished grades. Winnowing the pile of sheets near a fire or steam radiator, occasionally, will expel considerable of the electricity engendered by the cold. Work done while electricity is predominant should be *sheeted or laid out loosely* to be sure of preventing offset. Electricity draws the sheets together almost firmly, and this causes offset. A Waukegan, Illinois, correspondent suggests the use of common machine or lard oil, liberally applied to the tympan sheet, both before and after turning the sheets. Another uses glycerine on tympan, feedboard and on the delivery fly.

TESTING PRINTING INKS.—T. E. C., Philadelphia, asks the following question: "The firm employing me is always trying some new ink of different makers, and looks upon me to judge of its quality, and what it is worth. Now, is there any way of testing ink other than inking up and printing from form?" *Answer.*—An expert can arrive at a fair estimate of the color, quality and commercial value of inks; but to do so, he must have had a large and diversified practical experience in their various uses. The best way to test the actual merit of printing inks is to try their qualities on the press with conditionable composition rollers and also on appropriate stock. Then, too, you must recollect that some of the grades of ink made for platen press use will not work freely on cylinder presses.

TO PREVENT ROLLERS FROM STICKING IN THE MOLD.—G. A. W., who writes us from St. Thomas, Ontario, says: "Please tell us how to keep rollers from sticking in the molds." *Answer.*—Before getting ready for casting, it will be well to examine the roller mold thoroughly. If dust or rust has got into it, it will be necessary to get these out, by washing the inside of the mold with castile soap and *warm* water; after which stand the mold close to where there is a strong heat, so that it may dry out as speedily as possible. When warm and dry, thoroughly "swab" it out with a soft dry rag, after which it is ready to be oiled. Use lard oil, if you can get it, and work this well into the finished faced of the mold. In oiling up the mold (previous to pouring in the composition), be sure that there is a full and smooth surface of oil in the mold, but not too much; in doing this have the mold quite warm, and there will not be any serious difficulty in "drawing" the roller from the mold.

SMOOTHING DOWN SPECIAL PLACES ON ROUGH PAPER.—G. W. M., of Philadelphia, says: "I have a cover with a rough surface, which the firm wants me to flatten a square part in center of sheet with a solid block of wood. Can I do this on an ordinary Gordon press, without steam facilities such as are on embossing presses?" *Answer.*—To do this on dry paper will be to endanger the printing press, if the block is very heavy or over large for the platen. Better wet down enough paper to take in a part or the entire edition to be flattened. After this dampened lot of paper has stood for a day, turn the sheets over in small lots and put a weight on the pile. Let this stand for a few hours, after which inlay the sheets with the paper you want to work, and after another few hours the sheets of rough stock will be ready to take out and run through the press. Do not expose too many of the dampened rough sheets at a time. After embossing the flat shape, the paper should be spread on drying boards. Use moderately hard packing. If the flattened portion is to be *depressed*, then make a sunken counter on your platen.

SOME SAMPLES OF OVERLAYING.—T. A. B., of Philadelphia, writes: "I inclose you overlay made for half-tone cut by the foreman of one of our largest establishments here. He claims to have turned out some of the best specimens of cut work in his time of fifty years' experience. My object in sending you this overlay is to get your opinion of it, as he claims it is the 'truly artistic style,' as 'anyone with a few months' experience could cut one out of three or four sheets and paste them together.' The second sample of overlay was made and used on a 2,500 run of a large eight-page job in a rush, and while not complete, according to best authority, answered very well." *Answer.*—The first

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mentioned overlay is neither artistic nor effective — it is not even a poor substitute for one; while the amount of "patching" shown on the illustration is simply laughable. We fear our correspondent has been imposed upon by the representation quoted. The second overlay is somewhat better; but if part of the paper had been placed *under* the cut, so as to even it up to type height, the result would be more gratifying and the method more practical.

(Replies to letters received will appear in next number.)

VERSATILITY IN ART — SOME ACCOMPLISHMENTS OF W. W. DENSLOW.

THE prevalent idea that a man who makes sketches for newspapers allows that particular form of art expression to absorb his entire time and power for picturing nature in any other medium than that of black ink, is sometimes laughable, and sometimes irritating, according to the circumstances in which it is manifested. One of the most clever of the Chicago artists who have done newspaper work of a high order, Mr. W. W. Denslow, whose name and whose charming illustrative work have appeared from time to time in this paper, is an example of the versatility of the artist of today, who, while keeping pace with the needs and developments of modern illustration, has kept in touch with the branches of the profession, which afforded the only field for artists in the past. Mr. Denslow's correct drafting and thorough knowledge of color have been long known and appreciated, and the commission which he has lately filled in designing the costumes and characters for a new extravaganza shortly to be staged at the Schiller Theater, displays the very wide range of his artistic abilities.



There are very few English-speaking persons who have not at some period of their lives read De Foe's best-known work, "Robinson Crusoe," and its theme as an extravaganza is one that must appeal strongly to all lovers of bright fun. "Little Robinson Crusoe" is a musical burlesque, especially written for the summer season by Harry B. Smith, the librettist; the music being composed by W. H. Batchelor, of New York. It is, however, of Mr. Denslow's "costuming" we desire to speak. The large number and variety of the characters to be presented—the delicate and unusual combinations and contrasts in colors, and the quaint, beautiful, and absurdly ridiculous figures which he has prepared cannot be appreciated by a mere description. The accompanying sketches illustrate some of the characters.

Manager Thomas W. Prior, of the Schiller Theater, may safely be congratulated in advance upon the success of "Little Robinsoe Crusoe" if the accomplishments of Mr. Denslow are to be taken as indicative of the merits of the show in other respects.

NOT IF HE VALUES HIS LIFE.

"There is one thing," remarked "Eighth Medium" Bill, "that a printer won't do if he values his life."

"He means drink water as a beverage," yelled the Devil, as he took the elevator for the nether regions.

"What's that?" queried the first-year apprentice, as he put some ink on the handle of the brayer to see if the new hand was profane.

"Commit suicide," answered "Eighth Medium" with the self-satisfied smile of a man who has said something real smart.—*Arthur K. Taylor.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

"DALZIEL'S FINE ART HARD METAL STEREOTYPES."—Under this title nearly two years ago, Mr. Dalziel introduced a new and improved process of stereotyping which he designed as a substitute for electrotyping. The matrix material — a special secret of his own — enables him to obtain the full depth of the original letterpress and illustrations in the molding, and he produces hard metal plates from any printing surface in less than thirty minutes, that for quality and hardness to stand a long run will compare favorably with the best electros. For many purposes Dalziel stereos are superior to electrotypes. Where excellence of reproduction is required with great rapidity for illustrated publications, printed on either flat or rotary machines, the Dalziel system is invaluable. It is a cold process and does no damage to wood engravings, halftone process blocks, or type. Mr. Dalziel supplies printers from the Dalziel Foundry, 2a, Plough court, E. C., or where desired licenses them to work this stereo process in their own printing offices." The above notice appears in an English trade journal. Mr. Dalziel some time ago took steps to place his stereotypes before the American trade but has apparently given up the attempt.



BEESWAX FOR ELECTROTYPING.—D. R., Detroit, Michigan, writes: "Can you give me any information about the wax that is used for electrotyping? What kind is it and where may it be procured?" *Answer.*— Beeswax of pure quality is used for electrotyping. It is sold in cakes weighing about forty pounds each. Write to Charles Dadant & Son, Hamilton, Hancock county, Illinois, for particulars and prices if you cannot procure it of the regular dealers.

CELLULOID CUTS.—A. H. Moon, Los Angeles, California, says: "I have looked in vain through the last seven numbers of THE INLAND PRINTER for some mention of the cellutype, a stereotype made from a celluloid compound. Will you please let me know through your department of THE INLAND PRINTER if it is a practical substitute for the electrotype in durability and quality of work." *Answer.*—The celluloid process is not a good substitute for electrotyping, in fact it has proved satisfactory only where it has to be sent by mail or express, as in that case it saves in transportation. It can not be restereotyped because the heat of the steam table flattens it out and it also has a tendency to warp out of shape.



OPINION UPON MR. GEORGE EASTWOOD'S RAPID METHOD OF STEREOTYPING.—A subscriber, Chicago, sends a clipping from the *British and Colonial Printer and Stationer*, and asks for an opinion. I reproduce the article and append my answer:

STEREOTYPY WILL SPREAD.

When the act of preparing a matrix has been reduced to the simplicity of pulling a proof upon the handpress, it is safe to predict that its use will

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become almost universal in the trade. Printers are deterred from stereotyping forms from which comparatively small runs are required by three considerations: first, the time consumed in taking the plate; second, the injury to type, and especially faces with fine lines, from hammering it with a brush practically as hard as a blanketed board; and thirdly, by the fact that the resulting plate generally lacks the sharpness of outline and the smoothness of face of the original. There are other minor drawbacks to the general use of stereotypy, such as the difficulty that attends casting a form in which wood faces mingle with metal ones; the necessity of electrotyping and "letting in" wood cuts; and the patchwork character of dealing with forms intended to work in more than one color. With this latter the common plan is to mold the solid form, to cut out the color lines, and to mount lines separately. The plan generally means a good deal of shifting of plates upon the machine bed to obtain register. It is impossible to dissect a form and to mold each color separately, however carefully the dissection may be carried out, for there are two irregular shrinkages to contend with subsequently; that of the moist mold when removed from the form and submitted to drying heat, and that of the metal as it cools when poured. Anything that helps to remove these drawbacks will help to spread the adoption of stereotypy, with advantage and profit. Given the power to mold and cast a single plate from a small form in say ten minutes, printers would no longer risk injury to their often costly faces by working from type, even for thousand runs. This is taking an extreme view of it, but if the truth is sustainable to such an attenuated point it is of course more and more obvious on broader lines. It seems as though we are about to witness a development in stereotypy that will have the inevitable effect we describe. For about ten years



Mr. George Eastwood has patiently and perseveringly striven to perfect a method of rapid production of matrices. Two years ago it seemed as though he had really solved the problem; we even ventured to assert that he had done so. We were right, and we were wrong. He had invented a process that rendered it possible to prepare a mold from a newspaper form, ready for the casting box, in the astonishingly brief space of a minute to a minute and a half, as effectively proved by the fact that for nearly twelve months the process has been successfully worked at the office of the *Oxford Times*, whose proprietor can scarcely speak too highly of the invention. But that was not the *perfected* invention. From time to time experiments have led Mr. Eastwood into various side channels of investigation, and he has added one improvement to another until it seemed to him that he could not well carry them further. Even setting down in coldest language the claims of the inventor as he is now about to publish the details of his process to the printing world, it seems almost too good to be true. We will not seek to anticipate promised revelations, which we hope to give about March 14, but the following synopsis will serve to prepare the reader's mind. The process as now developed begins with the make-up of a news column. It aims at the abolition of the use of the present more or less clumsy or intricate locking-up appliances, and the necessity for sliding columns of matter over the imposing surface. The form made up, the simple release of a catch automatically conveys the form to its proper position beneath the pressure platen, and sets the platen in motion for the necessary pressure. After the lapse of perhaps sixty seconds the form may be withdrawn, the matrix removed and submitted to a slight drying, the tailpiece being meanwhile affixed, and in ninety seconds from the release of the lever a perfect mold obtained. The flong may be made months in advance and stored dry, requiring only a slight sponging over before use. It matters not whether the type be wet or dry; whether it consists of metal or wood type, wood cuts or process blocks, in combination. There is no time for heat to penetrate the type form, hence no steam is generated, no "swelling" or "sweating" of the type, no expansion or contraction of wood and metal. The flong goes to the full depth of the original, be it of what character it may, and it "sets" almost instantaneously. Virtually drying on the form it secures sharpness and smoothness combined with really extraordinary depth — though too great insistence need not be laid upon this point, which is too often exaggerated by printers who rely more upon the use of the "tommy-key" than upon judicious making ready. The broad claim of the inventor is that he has now perfected a process by which any relief surface for printing, from a news contents bill to a half-tone process block or a costly wood cut, a tabular form, or a page of music, may be efficiently molded in from ninety to a hundred and twenty seconds, without any risk of injury to the original, with results equal to the best stereotypy in vogue, and in some instances far ahead of it. Without pretending to be fully acquainted with the numerous details involved, we may go so far as to say that we have seen sufficient to warrant the belief that Mr. Eastwood will prove his case when the time has arrived. He has the advantage of an intensely practical mind, and it is an open secret that he is backed by very influential support. We look for most interesting developments, and certainly, if all claims be substantiated, these developments will have an effect upon the trade second only to the introduction of power printing machinery. We may leave the testimonials from practical men, which we publish elsewhere, to speak for themselves.





Answer.—From what I can gather from the foregoing Mr. Eastwood's methods upset the theories and practical experience of nearly all stereotypers. I am informed that Mr. Eastwood will visit this country about the middle of May, and pending more definite information regarding his invention I prefer to withhold any opinions founded on the description given above, trusting to take the matter up later.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

THE interest in posters is growing daily, and the many collectors will be glad to know that Macmillan & Co. will publish at once, under the title of "Picture Posters," a handbook on the history of the illustrated placard, with numerous reproductions of the most artistic examples of all countries. It is written by C. T. J. Hiatt, and will be uniform with the work on "Book Plates," recently published by the same firm.

A VERY interesting book, dealing with the history and various forms of the letters of the alphabet, will form the next volume of Macmillan & Co's "Ex-Libris Series." It is written by Edward F. Strange, and forms a handbook of lettering, compiled for the use of artists, designers, handicraftsmen and students, with complete historical and practical descriptions. The treatment is both practical and popular, so that the book may afford an adequate introduction to more advanced study either by the bibliographer or the artist. A copious list of works of reference is provided. Typography receives special attention, a series of examples being provided to illustrate each phase thereof, even in its most modern developments. Another important feature is the reproduction of a large variety of applied lettering, carefully drawn from art objects of various periods and materials.



RECIPE FOR TABLET GLUE.

A correspondent, George L. V., New Brunswick, New Jersey, asks for a recipe for tablet glue which can be relied upon as good in every respect. THE INLAND PRINTER is not in a position in its editorial conduct to verify the recipes which it procures. It goes to the highest authorities for its information. We are informed that the following recipe gives satisfactory results: For fifty pounds of the best dry glue take nine pounds of glycerine. Soak the glue for ten minutes and heat to solution and add the glycerine. If too thick add water. Color with aniline. Our advice is for our correspondent to write to manufacturers of tablet glues mentioned in our advertising pages. He cannot make the glue for the price he can buy it made up.

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60

A. D. Farmer & Son

BRANCHES: CHICAGO, PHILADELPHIA, DETROIT, SAN FRANCISCO.

20

CADMUS, Grecian king, according to ancient history, is the inventor of the alphabet. The greater number of people read and write the alphabet to-day. The inventor of the Trust, owing to modesty, is unknown, well-known its results. The greater number of people in this latter case are helpless victims of the wealthy few, whose designs are opposed to

MONOPOLY IS THE BANE OF COMMERCE 6

Successful Monopoly results in stagnation, the manufacture deteriorates and the only thing to advance is the price the victim has to pay

OPPOSITION IS THE LIFE OF TRADE 1234567890

NO CONNECTION WITH ANY TRUST 8

Whenever the Monopolist succeeds in gaining ENTIRE control of any necessary of life the consumer becomes his slave

BEWARE IN SEASON 1234567890

CADMUS OLD STYLE SERIES 10

This is the Original Face, made from the Steel Punches, it cannot be supplied elsewhere

DESCRIPTIONS 1234567890

CADMUS WAS COPIED 12

Copies never equal the Originals, they are an admission of superiority

POINTS 1234567890

PERNICIOUS TRUSTS 14

Sugar Workers and Dealers in Oil warn all Printers to beware

BEWARE 1234567890

40

PRINTERS!

Trust or No Trust is your stake 182

CADMUS OLD STYLE FONT PRICES * * *

6 Pt.	100 a	36 A	24 a	$3 50
8 Pt.	80 a	30 A	18 a	3 50
10 Pt.	60 a	24 A	12 a	4 00
12 Pt.	50 a	18 A	12 a	4 00
14 Pt.	36 a	12 A	8 a	4 00
16 Pt.	30 a	18 A	....	4 25
20 Pt.	24 a	15 A	....	4 75
24 Pt.	18 a	10 A	....	5 50
28 Pt.	12 a	8 A	....	5 50
36 Pt.	10 a	6 A	....	7 00
40 Pt.	8 a	5 A	....	7 25
48 Pt.	6 a	4 A	...	8 75
60 Pt.	5 a	4 A	....	10 25

BEEKMAN STREET, NEW YORK. 111 & 113 QUINCY ST., CHICAGO.

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ANTI-TRUST Methods prevail with Freemen 82

CADMUS was first issued from the Foundry of Farmer & Son, Beekman St. New York, in compliance with the demand for a really classic Old Style Face. An entire set of "drives" from the original steel "punches" was ordered from the well known Mayeur Foundry of Paris. At the Farmer foundry they were at once made into matrices; the series was issued in 1889, the Farmer Type Foundry, therefore, is the only one in America that can supply this original and well-known Old Style face from the French designs, no

OLD STYLE
Printers give Trust nothing! 1892

MORAL
Self-preservation in order 26

TRUSTS
Coercion not business 6

BRANCHES: CHICAGO, PHILADELPHIA, DETROIT, SAN FRANCISCO.

Type Founding Co.

BEEKMAN STREET, NEW YORK. 111 & 113 QUINCY ST., CHICAGO.

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THE SISTERS.

Photo by Aune, Portland, Oregon

Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago

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NOTES AND QUERIES ON PROCESS ENGRAVING.

BY M. WILLIS.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

DRY VERSUS WET PLATES FOR PHOTO-ENGRAVING.—The expressions by Mr. W. H. Hyslop in the March number of THE INLAND PRINTER extolling the superior advantages of wet collodion plates over dry plates, while they may have been warranted in the past, are not applicable at the present



LILLIAN RUSSELL.
Half-Tone from Carbutt's New Process Plates.

day, and no better evidence of this can be offered than the practical demonstration of the illustration accompanying these notes. This half-tone was made from a half-tone negative on the new process plates recently introduced by Mr. John Carbutt. From Mr. Carbutt's interesting circular regarding these plates we are permitted to make the appended extract:

Since the advent of what is now called the half-tone photo-engraving method the making of the negative has, by the majority of operators, been accomplished by the wet collodion process, as the more rapid gelatino-bromide plate was not amenable to the treatment of clearing and intensifying used in the wet process. It is the purpose of this article to show and prove that by the use of a specially prepared process plate made by the writer equally as fine half-tone blocks are produced as by the wet-plate process, and have been used for a year or more past by firms who formerly used the wet-plate method, but have laid it aside to the exclusive use of the gelatine process plate. As the gelatine plate is always ready for use, and more sensitive than the bath plate, and the time taken up in developing, clearing, and intensifying being about the same as the wet plate, much valuable time is saved, besides relieving the operator of preparing collodion, keeping a silver bath in order, etc. The same plates are used in producing negatives of pen drawings, reproduction of wood engravings for transfer to stone, or producing deep-etched blocks. The following solutions are required for developing, clearing, fixing, reducing and intensifying the process plates:

Developing formula for half-tone negative (screen) and negatives of pen drawings.

No. 1.

Neutral oxalate of potash	1 pound
Warm water (free from lime salts)	48 ounces

Add of a strong solution of citric acid enough to just turn litmus paper red.

No. 2.

Sulphate of iron	½ pound
Warm water	24 ounces
Sulphuric acid	15 drops

No. 3.—Restrainer.

Bromide of potassium	½ ounce
Water	10 ounces

To develop.—To 5 ounces No. 1 add 1 ounce of No. 2 and 10 drops No. 3. To get an even-developed plate use sufficient developer to well cover the plate; allow to act until, on looking through, the image appears quite dense; then wash and place in clearing bath one or two minutes.

No. 4.—Clearing Bath.

Water	20 ounces
Alum	1 ounce
Citric acid	¼ ounce

Again wash and immerse in fixing bath.

No. 5.—Fixing Bath.

Water	6 ounces
Sulphite of soda	2 ounces
Water	2 ounces
Sulphuric acid	1 dram
Water	48 ounces
Hyposulphite of soda	1 pound
Water	8 ounces.
Chrome alum	1 ounce

Dissolve in the order given, add the solution of sulphuric acid to the sulphite of soda, add this to the hyposulphite, and finally add the solution of chrome alum.

No. 6.—Reducing Solution.

Ferricyanide of potassium	50 grains
Water	10 ounces

No. 7.—Bleaching Solution.

No. 1.

Bichloride of mercury	240 grains
Chloride of ammonium	240 grains
Distilled water	20 ounces

No. 8.—Cyanide of Silver Solution.

Distilled water	6 ounces
Cyanide of potassium, C. P	60 grains
Distilled water	2 ounces
Nitrate of silver	30 grains

Pour the silver into the cyanide solution while stirring, and mark the bottle "POISON."

Notes on using the foregoing solutions.—Supposing that 6 ounces of developer are mixed, and a number of plates are developed; if bulk is reduced to 4 ounces, add 2 ounces of a fresh mixture and no bromide; also if what is left is placed in a bottle, on using it the next day, mix half of it and half of fresh mixed developer, and it will be found to work more uniformly than developer freshly mixed, the old acting as a restrainer. *Always* use No. 4 solution after washing off the developer, as its function is to remove any trace of iron left in the film (which, if not removed, will leave an opalescence in the clear spaces), also to harden the film and prevent its swelling up. After a stay of not less than two minutes in No. 4 solution the negative is thoroughly rinsed and placed in No. 5 fixing bath, and when thoroughly cleared, removed. Do not proceed to wash out the hyposulphite as is ordinarily done, but simply *pass* the negative through water to remove the surplus hypo solution on surface, then examine with a magnifying glass to determine whether any reducing or clearing is required, either as a whole or locally, which I consider is best done at this stage, as the hypo left *in* the film acts with the reducer, ferricyanide of potash, much better in clearing the transparent places than if a mixture of hypo and ferricyanide had been used after all hypo had been washed out; the five grains solution of No. 6 can be used as a bath in a white porcelain dish, and the reducing effect watched closely, then removed and its action immediately stopped by washing. If any part of the negative is found to require local reduction, the No. 6 solution can be applied to the part to be reduced with a tuft of absorbent cotton or large round camel's-hair brush, and then washed to remove all hypo. If intensification is required, it is best done after the negative has been allowed to dry; but as time is of the utmost importance in this class of work, intensification can be done now, the only danger being of any hypo remaining in the film, which would cause a

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yellow stain after being intensified. To avoid this, place in No. 4 for one minute, then wash and place in the mercury solution until whitened, then wash again, and reduce the chlorized image to black, either with a ten per cent solution of sulphite of soda or the cyanide of silver solution; the latter gives the clearest and most dense deposit; wash for a few minutes and dry spontaneously, or, if desired to dry quickly, it may be dried in warm air at a temperature of 90 degrees to 100 degrees. Where electric light is used, if the negative is placed before a small electric fan, it will dry very rapidly, as the film of gelatine on these process plates is very compact and does not swell up to any appreciable extent. I think I have now explained sufficiently the mode of using the process plates for producing half-tone negatives from which blocks can be made that will furnish prints of the highest quality, and enable those who are tired of the vagaries of the *old* wet method to realize that time, patience and money are saved by adopting the *new*. For those who do not use a prism to reverse the image, Carbutt's stripping process plates can be used, and are treated just the same as plain plates; when dry they are placed on a leveling stand, on three points, brought to a level, the plate covered with Carbutt's stripping medium, using 2 ounces for 8 by 10 plates; 1½ ounces for 6½ by 8½ plates; ¼ ounce for 5 by 7. In a warm room they will dry in twelve hours, or over night.

The illustration accompanying this article is an example of commercial work, produced as described, from my gelatine process plate.

INSTANTANEOUS PHOTOGRAPHY.—The *Photographic Times* gives some interesting notes on modern photography as a means of creating new industries. The introduction of a new camera capable of photographing at a maximum rate of seventy-five pictures per second will enable us to catch the different phases of life-motion which would otherwise



be utterly impossible. The strip of silhouettes we reproduce from an example offered by the *Times* in illustration of the working of the camera. It is true this idea is the same as that of the kinetoscope, but it offers better opportunities to the photo-engraver. What more charming pictures than those showing children at play, reproducing the varying expressions and the free and natural motions!

"THE HALF-TONE PROCESS."—L. A., New York, New York: "Where may Julius Verfasser's book on half-tone be procured, and at what price?" *Answer.*—It may be ordered through THE INLAND PRINTER. Cloth, 75 cents.

ENAMEL PROCESS FOR HALF-TONE WORK.—I. L. H. & Co., Lewiston, Maine, writes: "Please send directions for using the burnt enamel formula given on page 361 of THE INLAND PRINTER, for July, 1894." *Answer.*—The directions therein given are complete for that formula.

TOOLS FOR ENGRAVING ON WAX.—A. D. G., New Orleans, Louisiana: "Can you give me the formula for wax ground for wax engraving, and inform me what kind of tools are generally used for engraving on wax? I have tried a formula given by "The American Dictionary of Printing and Bookmaking," but I failed to obtain satisfactory results. I used a polished steel plate for the base, and the wax does not adhere sufficiently to allow close shading, although the coating is no thicker than the paper used on THE INLAND PRINTER." *Answer.*—The tools for engraving on wax are home-made, or made to order. They are shaped or ground to suit the worker's fancy, no two men having them alike, what would suit one engraver in shape of "point" would not suit another. Sewing machine needles are used, having the point ground to different shapes, such as V-shape, lozenge-shape, flat and pointed inserted in handles usually three inches long. They cannot be bought ready-made. The formula referred to can be worked successfully if properly handled. Copper plates are preferable to steel. There is no work published on the subject that we know of.

CHICAGO NOTES.

GEORGE REESE, designer and engraver, is now located at Room 124, Adams Express building.

MR. JOHN W. REID, artist and engraver, whose specialty is colorwork for all commercial purposes, has opened an office at 56 Fifth avenue, room 515.

GEORGE H. GORMAN, formerly with the Garden City Electrotyping Company, has become connected with the Drant Illustrating Company, 67 Washington street.

THE many friends and intimates of Mr. William Bright, formerly of the St. Louis Typefounding Company, welcomed his cheery presence in Chicago during the month.

THE *Chronicle*, Chicago's new democratic daily, is announced for May 27. The purchase of the *Post* plant and the retention of almost the entire *Post* staff in the composing rooms and pressrooms emphasizes the management's assurances that the *Chronicle* will be a paper of unusual mechanical excellence.

MR. HARRY O. LANDERS, whose work in line drawing and in decorative designing has frequently beautified these pages, has taken up his quarters in the Herald building. The graceful designing and clean execution in Mr. Lander's work, always of unusual excellence, seems to be fully sustained since he has grown to his present bold and strong style. The August issue of THE INLAND PRINTER will present a cover design by Mr. Landers.

THE Standard Electric Company has increased its capital stock from $1,000,000 to $1,500,000. Mr. A. G. Spalding, of the firm of A. G. Spalding & Brothers, dealers in athletic goods, has been elected president, has purchased a large block of stock, and succeeds Mr. S. P. Parmly, who retires from the presidency, owing to the health of members of his family, necessitating his absence from the city. Mr. E. E. Crepin will continue as treasurer, and Mr. D. P. Perry as general manager. The company has under consideration the leasing of one of the largest factories in the West, and the business outlook of the concern certainly looks bright.

AMONG the many notable illustrations in the May issue of THE INLAND PRINTER, those of the World's Fair of 1895 have attracted more than the usual amount of attention, as might naturally be expected. In the issue in which these interesting pictures appear acknowledgment should have been made to Mr. W. W. Denslow, by whose permission THE INLAND PRINTER was enabled to place them before its readers. The photographic work was done by Mr. Will H. White, at the instigation of Mr. Denslow, and the beautiful effects produced have been eulogized as creditable to Mr. Denslow's appreciation and taste, and to Mr. White's ability as a photographer.

THE possibility of setting want ads. on typesetting machines is a thing of comparatively recent consideration. The chief difficulty was the initial letter—the necessary

HELL OF A THING TO FIT ON A MACHINE? A GOOD THING? I DONT THINK SAYS HE

shaving of the slug presenting the obstruction. This was partly overcome by the initial letter being cast in two parts, but lately this has been improved so that the lower half of the initial letter is a sort of kern supported by the slug of

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INITIAL DESIGNS AND ORNAMENTATION.

Drawn especially for THE INLAND PRINTER, by Irwin Weiss, Los Angeles, California.

the second line. How this kern escapes the shaver, space forbids explaining. That the compositors have a little trouble in adjusting matters the sentiment expressed in the specimen shown indicates.

THROUGH an oversight credit was not given in our April issue to *Leslie's Weekly* for their courtesy in permitting Mr. H. Reuterdahl's drawing, "To the Boats," shown at the Black-and-White exhibit, to be reproduced in THE INLAND PRINTER. The drawing is the central one of a group published some time ago in *Leslie's*, illustrating an article on the lifeboat men, and was entitled "Our Life-Savers." Some of Mr. Reuterdahl's best work has appeared in *Leslie's Weekly*. We are informed that *Leslie's*, which includes *Frank Leslie's Illustrated Weekly*, and other publications, including the well-known *Judge*, of which the Arkell Weekly Company are proprietors, has opened a branch office at 307 Herald building, Chicago, under the management of Mr. John T. Bramhill, formerly editor of the Cortland (N. Y.) *Journal*, and later of Major Handy's Department at the World's Fair. The development of western interests has been recognized by the Arkell Company, and they propose pushing the interest of their branch department with the same energy which has characterized their business enterprises in the East.

NEWSPAPER GOSSIP.

THE Rochester *Abend Post* has added another Thorne typesetting machine to its plant.

THE Erie *Despatch* is installing another Thorne typesetter, and the American Typefounders' Company is supplying a large font for it.

THOMAS MEREDITH has sold a one-third interest in the Des Moines *Farmer's Tribune* to J. B. Gass, who will assume editorial management, Doctor Byron retiring.

DANIEL BROWN has sold his interest in the Brown Printing Company, of Des Moines, Iowa, to H. R. Crenshaw, and the concern will hereafter be known as the Mercantile Printing Company.

JOHN POPE and Fred Perry, two well-known resident printers, of Des Moines, Iowa, have recently started a Saturday paper called the *Record*. Both are experienced men, and consequently their paper made a hit from the start.

DENVER, Colorado, is the home of another publication. It is the *Hell Box and Ink Can*, devoted to the wants of the printer, and Grant C. Snyder is editor. The first two issues have made their appearance, and are quite readable.

THE Des Moines (Iowa) *News* has now in operation three Merganthalers — brevier machines — and has another on the way, to be used for nonpareil. The Des Moines *Register* has four machines but will not commence their use until two more now ordered shall arrive.

ONE of my esteemed contemporaries published in the northern part of this state, writes Mr. Tuttle, of Mandan, North Dakota, is urging the daily papers of Grand Forks and Fargo to get more telegraphic news, and compete with the St. Paul and Minneapolis papers. The suggestion is made that the general North Dakota reader does not care for Minnesota news. What he wants is the general news such as he gets by wire, and plenty of it. The Grand Forks *Herald* has a Thorne machine with which its type is set, and it may be that if it were to devote more attention to state news it could do more to fill a general field that it does at present. The papers published in the Twin Cities have a healthy circulation in North Dakota, especially the evening papers, because they devote a good deal of attention to state news. They have a large corps of correspondents, and the field is pretty well covered. It is safe to say, however, that there must be some little tall hustling done by the editors of the Fargo and Grand Forks papers before they are able to cover the field in this state now held by the papers of St. Paul and Minneapolis.

A UNIQUE and successful experiment was made at Louisville, Kentucky, on May 26, when the Associated Press telegraph news was taken from the wire directly by a typesetting machine operator. The introduction of the typewriter into the telegraph business has been a means of greatly facilitating the transmission of the press service of the Associated Press, and several newspaper men of Louisville connected with the *Evening Post* and Associated Press have been experimenting of late with a view to doing away with the typewriter and substituting for it the linotype machine, thus setting the news for the paper directly from the wire. On the morning of May 26 one of the Associated Press loops was run into the *Evening Post* composing room, and B. G. Boyle, managing editor of the *Post*, and Richard Cogan, chief operator of the Associated Press, who are both telegraph and linotype operators, succeeded in receiving dispatches of the Associated Press and putting them in type directly from the wire. The experiment made proves that the telegraph can be worked successfully with the typesetting machine, and a maximum rate of speed of fifty words a minute attained. In an hour's work an average speed of thirty words a minute was maintained.

SHALL the country newspaper be content to give its readers three-quarters of a column of editorial matter each week — as I recently saw advocated seriously — or more? asks Mr. Tuttle, of Mandan, North Dakota. My experience in running a country newspaper extends over a period of twelve years. One town only have I worked in for myself during that length of time. I started in with the idea that my editorials should be devoted almost entirely to matters of local or state interest. I let wars in China and Japan alone. Great Britain might undertake to bulldoze Nicaragua all she liked, my readers learned nothing about it in my editorial columns. Sometimes I devote some attention to the silver question and the tariff I touch up occasionally. But these subjects are of interest to localities in a way that the

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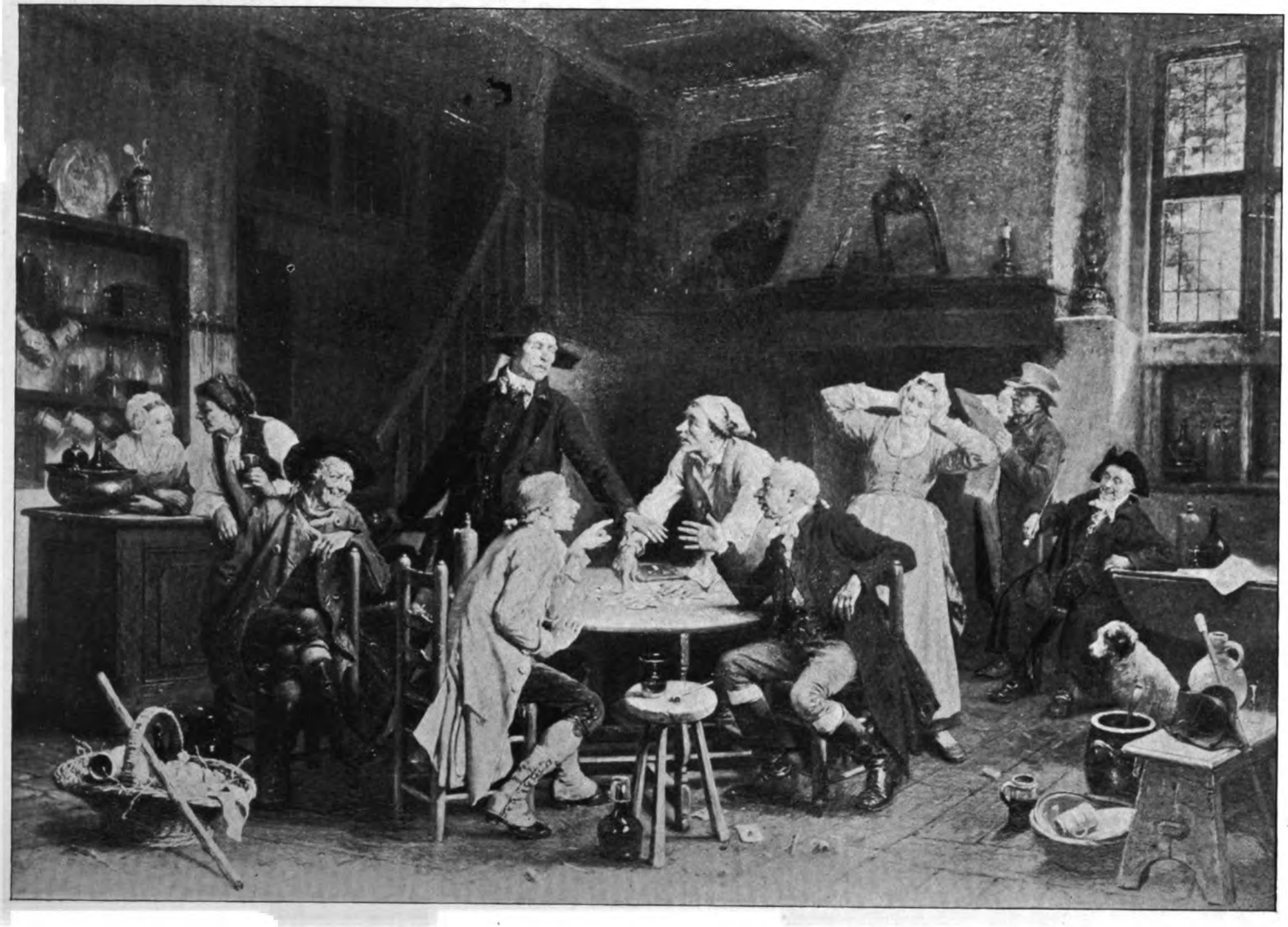


Plate by Crosscup & West Engraving Co.

THE CARD WRANGLE.

Original in the galleries of the Art Institute, Chicago.

From painting by David Col.

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troubles of foreign nations are not. I confess that I write from four to five columns a week of editorials, each column twenty inches long, and my type is bourgeois. Perhaps I make a mistake. But I have come to the conclusion that for farmer readers this is what is needed as one feature of the paper. My paper contains from eight to ten columns of local matter too. While I desire to go on record as against cultivating the editorial columns at the expense of the local, yet I believe that four to five columns of editorial a week is none too much if the local is equally well represented.

REVIEW OF SPECIMENS RECEIVED.

WE have been compelled to defer reviewing some of the specimens received until a future issue.

FROM the Electric Printing Company, Lehmann, Pennsylvania: A large package of general commercial work, neat and well executed. Presswork especially good.

AMONG the most notable of the cleverly written advertising booklets issued of late are those planned for the house of Carson, Pirie, Scott & Co., Chicago. The work shows a thorough knowledge of specialized advertising displaying much artistic taste and a refined attractiveness. Mr. Ralph Tilton, the manager for the advertising department of the company, is the originator of these appeals to the good judgment of the wealthier purchasing classes and certainly his presentation of the various matters is worthy of much praise. The clever work of Mr. Leyendecker, of J. Manz & Co. is strongly evident in several of the booklets, and by the courtesy of the



COVER DESIGN OF ADVERTISING BROCHURE FOR CARSON, PIRIE, SCOTT & CO.

engravers we reproduce some of the cover designs. We note with regret that the presswork and some of the minor mechanical details of the booklets mar their otherwise excellent merit.

FROM Bierach & Hallwedel, 132 East Twenty-third street, New York, have been received some attractive sketches of street-car advertising. They are designers of marked ability.

FROM the South Side Printing Company, Reed street, Milwaukee, Wisconsin: Neatly printed and embossed business card, in three colors, gold and silver—an excellent specimen of combined engraving and letterpress printing.

FROM Peaslee Bros. Company, Portland, Oregon, many samples of commercial work, all very well executed, but with too much tendency to use scroll bands in rulework. These are all right in their place, but do not look well in every billhead or business card.

CHALLINOR, DUNKER & CO., Carson street, Pittsburgh, Pennsylvania, are experts in color printing. The samples submitted could scarcely be surpassed for delicacy of treatment and excellence of execution. The blotter, entitled "A Specimen of Our Printing," is a very tasty piece of work.

JOHN EASTWOOD, Orange, California, submits a few advertisements, his own composition, from the columns of the Orange *News*, which are very much above the general style of country weekly newspaper advertisement display. They show an artistic treatment not usually accorded to work of this character.

SOME excellent samples of wedding, society, and general stationery and printing have reached us from H. M. Lee & Brother, Los Angeles, California. One card, entitled "About Matches," while faultless as to composition, presswork and stock, is open to grave objection on account of having a common lucifer match glued to it, which is very liable to catch fire and cause considerable damage during transit through the mail. We are surprised that a firm of printers should adopt such a dangerous method of attracting attention to their otherwise excellent work.

A NEAT business card reaches us from J. M. Coe's Printery, 917 Main street, Richmond, Indiana, bearing the following superscription: "This card shows what the *left hand* may accomplish when the *right* is disabled by a



COVER DESIGN OF ADVERTISING BROCHURE FOR CARSON, PIRIE, SCOTT & CO.

fractured wrist." It shows that the printer is possessed of two good qualities—pluck and determination.

THAT the Hayes Printing and Binding Company, Sixth and Delaware streets, Kansas City, Missouri, know how to do good printing is conclusively proved by the package of samples submitted for our consideration, comprising all kinds of commercial and fine job printing. Composition is good and thoroughly well displayed, and presswork almost above criticism.

A BUSINESS card in three colors by Samuel Boone, Jr., Baltimore, Maryland, is a nice production; composition being well displayed and neatly finished, design admirable, and colors harmonious. The bill-head is well displayed and presswork good, but would look better without the yellow shading. The samples give evidence of taste and ability in execution.

CURRAN & BIRELEY, Los Angeles, California, forward us a copy of programme of "Romance de La Fiesta Angeles," consisting of sixteen leaves, handsomely printed on heavy enameled stock, with cover of tinted boards printed in the "Fiesta" colors, and tied with silk ribbon of the same colors—orange, green and red. The composition and engraving is tasteful, and the presswork elegant.

A PACKAGE of every-day printing, comprising circulars, cards, programmes, etc., from Bert H. Irving, *Standard* office, Rockland, Massachusetts. The composition on all the samples is very good, and above the average work turned out from a country weekly and job office. Mr. Irving is evidently a progressive printer, striving to keep up with the times. The presswork is good, especially on the smaller work.

THE Æolian Company, West Twenty-third street, New York, have issued two booklets describing and illustrating their musical instruments.



COVER DESIGN OF ADVERTISING BROCHURE FOR CARSON, PIRIE, SCOTT & CO.

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As works of merit from a printorial point of view they are very good examples of the prevailing demand for unique, yet well executed, samples of printing; and will be treasured by many for their admirable style and finish. The cover of one of the booklets, printed in gold and violet on pearl stock, is very effective.

A BUSINESS card from the Kiel *National Zeitung*, Kiel, Wisconsin, is submitted for our opinion upon its good or bad qualities. We do not like the manner in which the border is broken up. If the line "Kiel National Zeitung" were inclosed in a band across the card, and the lines "Subscription $1.50 per annum," and "Haendel & Loudon, Publishers," inclosed in two small panels above and below the main line, we think the effect would be much better. A chocolate brown would look better in combination with the blue than the yellowish green now used.

THE work from the printing establishment of Clark & Courts, Galveston, Texas, has been favorably commented upon in previous issues of THE INLAND PRINTER. A package of general work from Frank Millis, connected with this house, bears the impress of excellence, in both composition and presswork. We regret that, on account of limitation of space, an extended description of the good qualities of Frank Millis' work is not possible. Suffice it to say, that the work is well up to the standard of excellence borne by commercial printing in the first cities of the United States.

THE "Catalogue and Buyer's Guide," issued by Brown, Treacy & Co., wholesale stationers, printers, lithographers, etc., St. Paul, Minnesota, is a handsomely printed book of 292 pages and cover, 6¾ by 10 inches. It is a sample of both letterpress and lithographic printing, and none of the innumerable conveniences that are considered necessary for the proper conduct of a business office appears to have been omitted from its pages. It is a valuable book of reference for styles and prices, and as a sample of high-class printing can scarcely be surpassed. The samples of embossing in various colors are exceptionally good.

THE Mercantile Printing Company, of Lynn, Massachusetts, issue a monthly circular called the *Bulletin*, a copy of which is submitted for criticism. At first sight we took it for a specimen sheet of types and borders, and the variety and styles of type used, while numerous, are not very charming. For instance, the name of the company on the second page, printed in five-line Egyptian condensed caps, reads as follows: MERCANTILE P'T'G CO., which scarcely bears out the claim that "all orders are executed promptly in the highest style of the art." That they are *executed* may not be gainsaid, but for the rest, ——! There are other points which might be referred to did space permit, but undoubtedly great room for improvement exists in the direction of artistic display.

THE art of condensation has evidently been carried to its limit by the Stone Printing & Manufacturing Company, of North Jefferson street, Roanoke, Virginia. On a single-page half-letter circular they show the following samples of printing and kindred work: Letterpress printing, half-tone engraving, wood engraving (three colors), zinc etching, rule and figure work (calendar in two colors), printing in gold, and embossing, automatic numbering, eyeletting, three kinds of perforating, and sample of ruling (in three colors of ink). For novelty, and painstaking care in presenting all the above at one glance, we do not think this has ever been equaled — certainly not surpassed. The work is beautifully done, and must have involved many hours of careful planning before undertaking to produce such an excellent compendium. The letterpress printing is a description of their establishment, which is up-to-date and complete in every department.



COVER DESIGN OF ADVERTISING BROCHURE FOR CARSON, PIRIE, SCOTT & CO.

D. B. LANDIS, proprietor of Pluck Art Printery, East Chestnut street, Lancaster, Pennsylvania, submits three business cards, set by three different persons from the same copy. No. 1, set and printed by a youth with three years' experience, is a very neat card, symmetrical, and well displayed, but we think the word "art" should have been more prominent, as the claim is made that *artistic* printing is executed. No. 2, by a printer of eight years' experience, is a fairly well displayed card, but lacks neatness and finish, as evidenced by the imperfect joints in all the rulework. No. 3, by a printer of sixteen years' experience, is a well set, handsomely displayed card, but would have looked better if the snake-like ornaments on the lower corners had been omitted. The presswork on all three, with selection of tints and colors, is good. We think this idea of friendly competition among the employes of an office, where it can be advantageously carried out, would be productive of much good work, and exert a beneficial influence on the workmen.

THE poster-collecting fad has extended to a fad for collecting "closing-cards." From Mr. Carl H. Heintzemann, Boston, we have received a very



effective card of this description, designed by Mr. Hapgood and printed in red and black. The reproduction is too small to adequately express the strength and attractiveness of the original.

WE have also received specimens of work, which our space will not admit of mention in detail, from the following: Raynor & Taylor, Detroit, Mich.; Britton Printing Company, Cleveland, Ohio; S. A. Bristol Printing Company, Cheyenne, Wyo.; O. S. Hubbell Printing Company, Cleveland, Ohio; Waterbury Watch Company, Waterbury, Conn. (Spanish Catalogue); Sentinel Printing Company, Keene, N. H.; Spatula Publishing Company, Oliver street, Boston, Mass.; James Bain & Son, King street, Toronto, Canada.

MONTHLY BLOTTERS.—This form of advertising among printers is still spreading, and the following devotees are this month added to our list: William F. Jones, East German street, Baltimore, Md.; Quick Print Company, Spokane, Wash.; I. S. Dygert, Grand Rapids, Mich. — a fine example of color printing and embossing, the Thurston Print, Portland, Me.; John I. Palmer, Race street, Philadelphia, Pa. — a neat example of fine half-tone and delicate color printing; Adams Brothers, Kansas avenue, Topeka, Kan.

TRADE NOTES.

A. S. GILMAN, of Cleveland, Ohio, got in on May 10 a duplex Mergenthaler machine.

J. B. SAVAGE, of Cleveland, Ohio, is to have four Mergenthaler machines in the near future.

THE Hoole Machine and Engraving Works has removed from 83 Reade street to 46 Harrison street, New York.

MR. NEIL CAMPBELL has retired from the firm of J. H. Stonemetz & Co., 23 Park Row, New York, Mr. J. C. Moore being his successor.

THE *Press*, of Cleveland, Ohio, put in, on May 11, a new double-decker Potter, capable of printing eight, ten, twelve or sixteen pages at once. This was in addition to their four eight-page presses.

THE Canaseraga (N. Y.) *Times*, whose plant was recently destroyed by fire, has started again with a complete new outfit of type and presses; all supplied by the American Typefounders' Company.

THE Buffalo Printing Ink Works are sending out a set of samples of some new colors for half-tone printing, the shades including bronze, violet and green, sienna, blue-black, mauve, umber, maroon and others.

GEORGE A. WILSON, printer, formerly in business at 21 Eddy street, Providence, Rhode Island, having outgrown his old quarters, has moved into the Kent & Stanley building, 101 Sabin street, where he has three times the former space.

THE Morgans & Wilcox Manufacturing Company, of Middletown, New York, have issued a pamphlet entitled "A Pyramid of Praise for Patent Steel Furniture," the title-page of which is arranged in the form of a pyramid

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composed of expressions regarding their furniture. The pamphlet is illustrated with half-tone cuts showing clearly the different uses to which the furniture can be put, and is a very interesting document.

THE "Pony Automatic" is the name of the new cutter recently constructed by the Seybold Machine Company, of Dayton, Ohio. A little pamphlet fully describing this new machine has been issued by the company, containing many points of interest to prospective buyers.

IN one month, lacking two hours, after the *World*, of Cleveland, Ohio, gave its order for seven Mergenthalers they were at work in the office. These machines arrived Friday morning and at 1 o'clock next day were all running. They were started April 27. Four of the machines are duplex.

"FIFTY YEARS, 1844-1894," is the title of a well-printed pamphlet issued by the Dennison Manufacturing Company, makers of tags and other specialties, with stores in most of the large cities. It gives an interesting account of the growth of this immense concern, and short sketches of the principal officers of the company.



BACK AND FRONT COVER DESIGN, BY F. C. GORDON.
Printed in Black Ink on Pearl Gray Paper. Copeland & Day, Publishers, Boston.

BESIDES being a neat piece of composition and press-work, the new four-page circular in green and olive issued by the Whitlock Machine Company, of Derby, Connecticut, gives some very pertinent facts in relation to their improved two-revolution machine, and the facsimile letters upon the last page speak volumes as to the worth of that press.

THE Mittineague Paper Company, of Mittineague, Massachusetts, write us that they are running their mill largely on specialties — high-grade fancy papers in white and colors. Their large trade in pasted wedding Bristol which they paste and plate at their mill has kept this department rushed since the first of the year. They run two full lines of wedding papers in the flat only, and carry in stock extra super and superfine grades in white and cream, kid surface and plate finish. In addition to these they are running regular lines of bonds and linens.

THE Valley Paper Company, of Holyoke, Massachusetts, inform us that they are, as usual, making a special push on their high-grade bonds, linens and ledgers. Their white wove and cream laid "French Linen" and "Our Ledger" brands of ledger paper are especially prominent in the output of their mill, and are highly spoken of by all who have used them.

THE Riverside Paper Company, of Holyoke, have a capacity of twenty tons a day, their two mills being kept busy constantly. They are making a special push with their "Magna Charta" bond, and the trade-mark of this well-known brand is being well fixed in the minds of paper users. The "Dundee Record" is not being neglected, however, nor any of their regular lines.

MR. D. B. UPDIKE, 6 Beacon street, Boston, Massachusetts, announces in connection with his printing and publishing business that he is the representative of the well-known Arnold unbleached hand-made printing papers from the Eynsford Mills, Kent, England. Samples of the papers submitted by Mr. Updike are of good working quality and satisfactory to the most critical taste.

THE new imitation of leather, called tanette, handled by H. Griffin & Sons, importers and dealers in bookbinders and pocketbook-binder's supplies, 54-56 Duane street, New York, as a specialty, is meeting with great success. This material is such a close imitation of the original, that it would be hard for anyone, except a most experienced individual, to tell it from genuine leather. Their popular salesman, Mr. Demorest, states that orders for this, as well as other goods in his line, are on the increase.

THE Cranston Printing Press Company, Norwich, Connecticut, was established in 1876, and incorporated in 1891. Their business has been steadily increasing, until at present it has assumed large proportions. Their output includes two and four roller two-revolution presses, commercial and improved newspaper cylinders, and other classes of printing machinery. They will be glad to furnish catalogues and descriptive circulars of any of their presses to parties contemplating the purchase of machinery in their line.

THE economical advantages of machine composition have been amply demonstrated in all offices financially able to have such an equipment; but restrictions in construction and operation, as well as in price, have so far confined its introduction to a limited portion of the newspaper field. Newspaper offices in country towns and the smaller offices in large cities are still without means to economize in composition — the book field likewise is without such advantages. Any invention therefore that will bring machine composition to the smallest newspaper office in the country and to the book field, certainly deserves more than a passing notice; its importance can best be gauged by the immensity of the field at present waiting for such an invention to relieve it from the only unimproved necessity of the printer-hand composition. Recognizing the value of such an invention to that portion of the printing field still laboring under the burden of hand composition, attention is called to the patent recently issued to Charles Sears, Cleveland, Ohio, mentioned in this number under "Patents of Interest to Printers," because there is evidence that this invention possesses features that will bring machine composition into universal use. Using only one letter or character of a kind, it can make any length of a line; having interchangeable fonts of type and not being limited to where steam or motor power is available — running equally well with foot treadle, like a sewing machine — it really possesses no limitation features such as are connected with present methods. This

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invention has been mentioned in THE INLAND PRINTER at the issue of former patents to Mr. Sears. In speaking of his invention he states that machine composition being an established fact, it is his desire to give to the entire field such a product as cannot be attained by existing methods, and his improvements will therefore be made in the factory and not on the market, and that he will shortly give a public exhibition to demonstrate the merits of his invention.

COPIES of the *Weekly Magnet* and of the *Young People's Weekly* have been received from the David C. Cook Publishing Company, of Elgin, Illinois, which show highly creditable and effective results in colors from half-tone plates by a Kidder four-color perfecting press. The entire edition of one of the papers — which in all mechanical departments are excellently produced — 205,000 copies — was done on a Kidder press from the web; both the cover (on enameled book) and the inside eight pages (on machine finished book). The constant speed of the press we are informed was 3,500 perfected sheets per hour. The work is alike creditable to the Cook Publishing Company and to the press manufacturers.

THE Connecticut River Paper Company, of Holyoke, Massachusetts, are making an exceedingly fine line of loft-dried writing papers of every description. The specialties are the Connecticut Valley Mills, Brunswick Mills, Premium Linen, Crown Imperial Linen, Perfection Linen, Royal Scotch Linen, French Bond, Royal Scotch Bond, Crown Royal Bond, Government Ledger and Spartan Bond Ledger. The company are also making a full line of ruled papers of every description, and a large and complete line of typewriting papers put up in boxes in different weights, grades and sizes. The mill is also making, under contract for the government, envelope paper for the stamped envelope contract, and glazed bond and No. 1 and No. 2 ledgers for the Public Printer.

ROLLER makers will be interested in the recent announcement in the *Printer's Register*, of London, England, of the enterprise of Mr. George Eastwood, the inventor of the "Presto" stereotype process, who has patented a new system of inking intended to wholly do away with composition rollers, ink ducts, distributing tables, etc., and thus, in his own sanguine words, "materially lessen the first cost of the machine, economize the floor space required, abolish roller bills and difficulties, and effect other improvements." The main part of his idea is to have a rotatory receptacle for a thick and quick-drying ink on the top of the revolving cylinder holding the printing plates. How the ink is to be applied, and its methods of manufacture, are at present the secrets of the inventor.

THE INLAND PRINTER THREE-COLOR COVER DESIGN.

READERS of THE INLAND PRINTER will remember the first specimen of three-color work shown in these pages in the issue of December, 1894, representing the reproduction of a fish, for the proper rendering of which the lithographer had used not less than fourteen printings, as shown on the margin of the copy. Negatives and plates for that reproduction were made by Mr. Paul Bracht, who is now one of the firm of the Northwestern Engraving and Printing Company, with offices at Room 780, 334 Dearborn street, Chicago, and to whom was intrusted the reproduction by his three-color process of a most exquisite water color by Mr. W. W. Denslow for use on the front cover of the present issue. While the reproduction of the fish showed that even the deepest shades of colors, up to an absolute black, can be obtained in the three printings, yellow, red and blue, if photographer and etcher know their business, the present illustration disproves a contention made by many to the effect that any light or neutral tints could not be had by this process, claiming the obstacle to be the inadaptability of job press printing. Another contention made by the opponents of this new mode of reproducing colored originals is that the plates will not stand a large run of impressions, some even going so far as to pretend that the plates were worn out after a thousand copies were made. The fact of printing from these cuts inserts for the entire issue of THE INLAND PRINTER efficiently disposes of that claim, and there is no doubt that these plates would easily stand as many impressions as any first-class half-tone cut. The makers of this set of plates also deserve high credit for the speed with which they are able to turn out their work, for it did not take them more than six days after work was begun on the original before they turned over to the pressman the finished plates. It goes to show that they are sure of their results, and there is nothing at this stage of the development of the process which could prevent the American magazines and periodicals from following the example of European publications of a similar nature by charming their readers with colored illustrations when the process is handled to such perfection in so short a time. It may certainly now be considered an established fact that this entirely new field of color work has been earned for the job printer by the earnest work of the photo-engraver and he may with confidence solicit this class of work from his customers, sure of the efficient and active coöperation of the competent engraver.

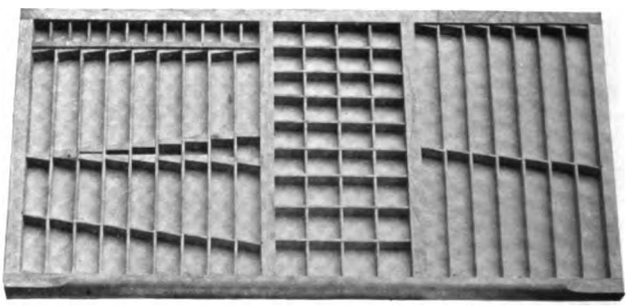
BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE "UP-TO-DATE" RULE CASE.

Mr. Arthur K. Taylor, of Wilmington, Delaware, has recently devised a rule case of a pattern which is in every way calculated to meet all the requirements of a case for labor-saving rules. The case is manufactured by the Morgans & Wilcox Company, of Middletown, New York.

By referring to the illustration of the case, it will be seen that the point in which it is distinctly different from any other style of rule case lies in the fact that at the ends of



each box for the rules the angle that is formed by the end of the box and the sides of the same box is not a right angle, as is the case in most of the boxes of the old style cases, but by the insertion of small triangular pieces of wood in the ends of the boxes next to the edge of the case, and in making the partitions at the other ends of the boxes in such a way that the boxes are parallelograms instead of being the shape which was common in the old style case. Not only are the boxes parallelograms but they are made uniformly a very little longer than the length of the rules which belong in the respective boxes. The result of this is, that when a piece of rule is placed in the case instead of forthwith falling down

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on its side and becoming fast in the bottom of the box, as is the usual custom for rules of the old style cases, the rule starts to fall over and is supported in an upright or nearly upright position by striking on the angular partition between the ends of the boxes. The case is not made any smaller in any way, and it holds just as much rule as the other style cases. The boxes which are made in the improved shape are for all the sizes of rule above the length of 9½ ems, the smaller sizes do not cause much trouble by falling down, for they can be readily gotten out of the case. Another improvement in the "Up-to-Date" Case is made in making the boxes for the sizes from 5 to 9½ ems long larger, so the compositor can have finger room in getting hold of the rules.

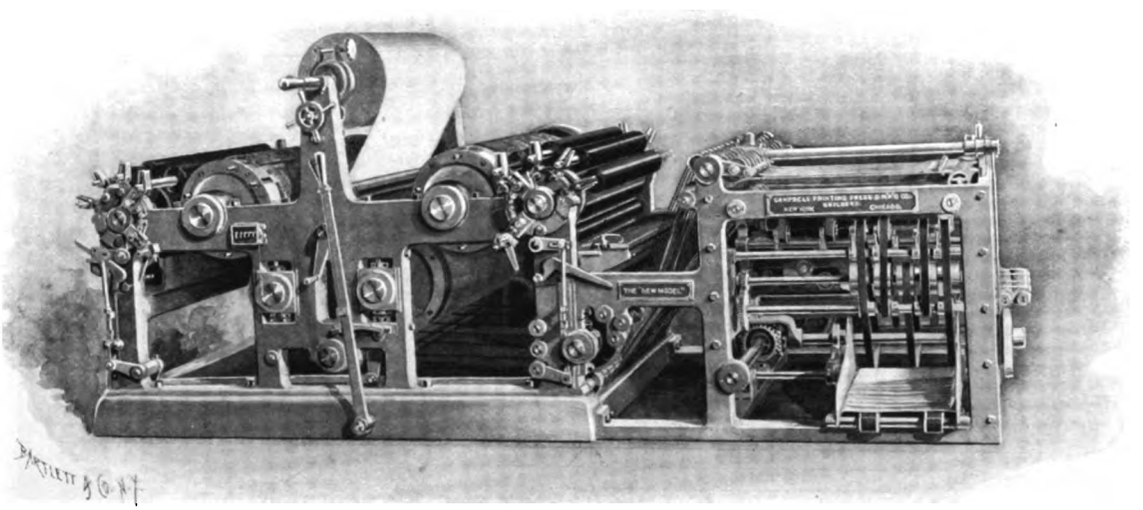
The direct advantage that is derived from using the "Up-to-Date" Rule Case is the saving of time that is effected by the compositor's not having to lose time in getting the rule out of the case, and also in not injuring the rule, which often happens by prying it loose out of the box with another piece of rule. In the "Up-to-Date" Rule Case you can always tell where a rule belongs by trying the length of it on the boxes, which in the lengths above 9½ ems are the small fraction of an inch longer than their respective rules. Not one compositor in a hundred can tell positively where the different sizes of rule above the 9-em lengths belong, in the old style cases. As you can't tell by measuring the boxes with the rules because they are often two or three ems longer than the rules, it isn't much to be wondered at that the cases are often mixed. But in the "Up-to-Date" Rule Case there is no excuse for the rules being put in the wrong boxes, as the proper box can readily be found by measuring. This case has had a thorough test, and its money-saving points have been practically demonstrated. In every place where they have been placed the reports from them have in all cases been most gratifying to the designer.

A NEW HAND PRESS.

Engravers and printers will be interested in the new hand press just brought out by Paul Shniedewend & Co., Chicago. It is built especially for heavy half-tone or process cut proving, and possesses strength not before equaled in a press of this style — in fact, a strength that renders breakage well-nigh impossible. An increase in the leverage in several places is also a valuable improvement. The first press of this pattern was made for an eastern engraving house, to be used for the above purpose. An illustration and description of the press will appear in the next issue of this journal.

THE NEW PONY CAMPBELL.

The "Century" is the name of a novel pony press which the Campbell Company has just placed on the market. It is of the two-revolution type, and is a printing machine of the highest efficiency from the practical standpoint. In operation it is rapid, smooth and silent, and quick to respond to the will of the operator, even when working at the enormous speed of which it is capable. In appearance it is sturdy grace personified; every line a line of strength and beauty, and its simplicity is the wonderment of all mechanics. In framing and general construction the machine is exceedingly strong and rigid; in fact, to such an extent has the feature of strength been carried, it seems that the mechanisms employed are capable of doing many times the work that even under the severest stress can be brought to bear upon them. As to why this was pushed beyond the usual point we are in the dark, but presume the Campbell Company has in mind a well-defined object in thus surpassing its competitors. Another thing which surprises us is the fact that hidden away in the press is a thousand pounds of iron more than other builders use. We say hidden away, for to the ordinary observer so graceful is the design that the presence of great weight is unsuspected. If the machine, however,



be closely examined, it will be found that this surplus material has been massed about the two most important mechanisms of the press: that of impression, and the bed-driving arrangement. It is evidently here that the Campbell Company expects to attack its competitors, for it has doubly fortified the two positions that are vital to good and rapid printing.

The press is compact, yet exceedingly open and accessible. The frames are neither hollowed nor flanged, but of solid metal. A single-piece base-plate supports the whole, and lends exceeding rigidity to the superstructure. The most remarkable features however of this machine are yet to be mentioned. The first is a bed-operating movement that has been pronounced the strongest and most rapid mechanism of the kind known to mechanics. It is this device that the Campbell Company has been so strenuously contending for in the Patent Office for the past three years. Two press builders sought to possess themselves each of the invention, but after a long and expensive struggle the Campbell Company has been awarded priority by the Commissioner of Patents, and being now the rightful owner of the invention, is setting about to enjoy the fruits of its victory. The peculiar action of this device produces throughout the printing stroke an absolutely unvarying velocity of the type bed (an excellent feature), which is followed by a gradual and easy reversal at either end as by a crank. Indeed so quick is the

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dart of the bed and so gentle its reversal that one is almost led to believe the motion he sees is merely the oscillation of a shadow and not of an actual bed carrying actual type.

The second unique device, one that overcomes an evil to which many presses have been subject, is the continuous register rack. This consists in a rack upon the bed and an intermeshing gear upon the cylinder, both engaging throughout the entire length of the form. Obviously, with such a harmony between the bed and the cylinder of the press, we may expect absolutely perfect register and an imprint devoid of the slightest trace of slur or rub. The value of this device — as well as of that which we shall next mention — seems fabulous, when one realizes how many pounds of type are yearly sacrificed to the slur, rub and bump incident to printing.

The third feature and one of equally great importance is a new and original method by which the impression cylinder is prevented from "guttering" or otherwise abusing the surface of the form. In many other presses the cylinder journals lie in the lower halves of their bearings. When the impression takes place, if there be the slightest wear or lost motion in these bearings, the cylinder must be lifted by the form from the lower halves of the bearings to the upper halves before printing pressure occurs. At the first margin, therefore, the cylinder falls to the lower halves of the bearings, being no longer supported by the form, and a bump takes place, the same bump being repeated at the other side of the margin as the cylinder again mounts the form. This constant dropping of the cylinder in the margins (commonly called guttering) causes more damage to type and plates than years of legitimate use, and in setting forth to overcome this heretofore apparently insurmountable obstacle to good printing and the long life of type, the Campbell Company has shown a spirit of enterprise greatly to be commended. In the "Century" press this evil is eradicated, and in a manner so simple and yet so practicable as to cause surprise that no one thought of it before. In the lower half of each cylinder journal bearing is a curved bronze block, the shank of which, extending downwardly through the bearing, is supported upon springs. These springs are so set that they not only bear the entire weight of the cylinder, but support the cylinder journals snugly against the upper halves of their bearings. Thus the cylinder journals will at all times bear naturally against the upper part instead of the lower part of their boxes, and whether the cylinder is upon the form or over a margin it cannot under any circumstances drop. Nor can time alter these conditions, for as the bearings wear, the spring-pressed block will automatically compensate therefor. Thus by the simplest device imaginable one of the greatest obstacles the present-day printer has to contend with disappears, and a saving of many dollars in type and plates results.

Additional advantageous features of this machine are the quadruple air springs, four supports beneath the impression, a graduated fly-cam arranged so that the fly may be set instantly for any length of sheet, and a multitude of labor-saving conveniences well calculated to warm any pressman's heart.

The "Century," according to its builders, will produce a larger return from a given area of floor space than any other machine known to the art. If indeed it accomplishes all that is expected of it, it will prove an accessory to the printing office too valuable to be overlooked in these days of good work and close figures.

SANDERS ENGRAVING COMPANY REMOVAL.

The Sanders Engraving Company, of St. Louis, Missouri, whose specimen plates have been shown in THE INLAND PRINTER from time to time, have leased new quarters at 314 North Broadway, St. Louis, and will remove from their old location on Third street on July 1. The change they are about to make will give them a better location, being in the heart of the main business portion of the city, and they will there have additional facilities for turning out all classes of work. Our readers will notice a new design for their advertisement this month, and also a specimen half-tone in another part of the paper.

THE NEW POCKET DICTIONARY.

The New Webster Dictionary and Complete Vest Pocket Library, advertised elsewhere, is a neat, compact and complete little dictionary and pocket reference book. It gives evidence of careful preparation, and is replete with information of the most practical kind. It would appear that the author has anticipated the demands of the present hour, with its stirring activities, and its rapid, onward march, and has issued just the book for the people and the times. It is having a large sale, and is eliciting much praise from its appreciative purchasers. As a pocket companion, and for the office, study or writing desk, it is a most valuable work.

THE NEW LATHAM PERFORATOR.

A new round-hole perforator has just been put on the market combining many points of excellence to commend it. The needles are directly under the center of the head in line with the side rods, an advantage over some other makes,



preventing the tendency to tip, and allowing a perfectly even draw with the least possible wear of the pins, die and stripper. This gives a perfect perforation and saves the renewal of the working parts so frequently necessary with the ordinary machines. The stripper is so constructed that springing is entirely obviated. Being made of extra thickness and extending back and two inches upward, the binding, wear and consequent difficulty of operating are entirely done away with. The bed plate on which the steel die is placed is of extra strength and as rigid and firm as could be desired. The perforator is provided with sectional adjustment, easily manipulated, allowing the needles to pass upward instead of through the paper. They cannot slide and make defective perforations. In case a single needle is bent or injured by any accident it can be removed and a new one inserted in a minute, without removing any of the others. The machine is provided with a waste box to catch the perforations which

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litter the floor and are so hard to clean up. The needles can be readily sharpened without removing the head, as each machine is furnished with a file suitable to slide in the groove underneath the bed by which the needles are evenly sharpened. The machine is finely finished, provided with necessary gauges, has hardwood table and is guaranteed in every respect. It is furnished with or without power as desired. For strength, durability, simplicity, capacity, adjustment and ease of operation, this new perforator is expected to meet the needs of many users of machines of this class. It is manufactured by the Latham Machinery Company, 197-201 South Canal street, Chicago, who would be pleased to tell more about it upon request.

THE MAN WITH IDEAS IS THE MAN WHO GETS THERE.

If the printer or stationer across the way goes to your customer with something the latter can see will be of benefit to his business, he will get an order. And if he gets one he stands a good show of getting many more orders. This is an everyday experience. Has anyone in your town been roused up to a realization of the benefits your customers may derive from the use of Philip Hano's manifold books? If you can show them a simple way of conducting their business, so that errors on the part of clerks and salesmen will be almost impossible, and yet without extra expense to them, don't you think it would result advantageously to you? Perhaps they are already using manifold books, and, if so, are they getting them in a crude way from someone not versed in the business? They may not know that they can get from you, at low prices, the genuine "Hano" books; you may not know it either. We would like to hear from you on this subject. There is a barrel of money in taking orders for Hano. Write for catalogue to Philip Hano & Co., 808-810 Greenwich street, New York, or 315 Dearborn street, Chicago.

"SILKTONE" ART ADDRESS CARDS.

We have received from Milton H. Smith, publisher of society address cards, 95 Andrews street, Rochester, New York, samples of his silktone art address cards, which are an attractive novelty. Mr. Smith has issued a sample book showing a number of designs in which he can furnish these cards, but being printed upon enameled stock the effect is not quite the same as upon the cards themselves. Still it gives a very good idea of the character of the work. His idea in getting out this style of designs was to furnish something quieter and less conspicuous than his regular line of color embossed designs. Silktone is a production of a combination of ingredients in printing which is Mr. Smith's own invention and for which a patent has been applied. The cards are neatly put up in packs of fifty, four assorted tints in each pack. Write to Mr. Smith for full particulars, if interested in these art cards.

TROUBLE WITH COPYING INKS.

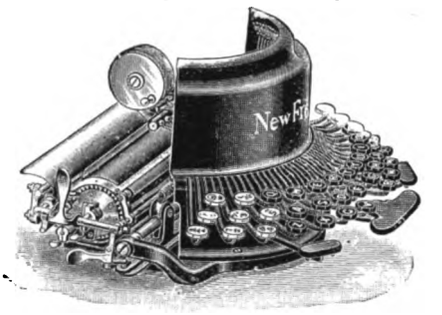
The Adamson Disk Cover, advertised elsewhere, offers a novel and effective solution of the many annoyances experienced by those who use copying inks. Instead of getting ink from the iron disk, the rollers take it from a cloth-covered disk which fits smoothly over the iron disk. This cloth disk acts much the same as a stamp pad or typewriter ribbon, and becomes saturated with the ink. The ink covers 50 per cent more work by this method, and what is left in the cloth can be used next time copying ink is required. The cloth disk is lined with rubber, which prevents leakage. A separate disk cover is necessary for each color, but they are not expensive.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

THE NEW FRANKLIN TYPEWRITER.

We present herewith an illustration of a typewriting machine, the introduction of which has marked the beginning of a new era in the history of that indispensable adjunct to the business office. A careful comparison of this machine with others for which a higher price is asked will show no differences that are not in its favor. It has come to be acknowledged that the perfect machine must permit the writing to be always in sight. This serves to prevent errors and saves time. It makes tabulated work easy, a great consideration in a printing or publishing office. The keyboard has the "Standard" or universal arrangement, thus enabling it to be operated at first trial. The keys are of celluloid, handsome and durable, with inlaid characters of the same material, the letters being of white on black ground and the characters in black on white ground. The quick response of the carriage to the action of the keys allows of the greatest speed in writing. The line spacing is done automatically and can be varied in width when desired. The feed-rolls adjust themselves to all kinds of work without altering the tension, and can be instantly released, to allow the straightening or shifting of the paper in any direction. A careful inquiry into the merits of the New Franklin will convince the most skeptical that it would be the cheapest machine on the market at a much higher price. The prospective buyer should inform himself on the subject before making a decision. Write to Tower, Dawson & Co., 306 and 308 Broadway, New York. Their advertisement appears in this issue on another page.



JULIUS HEINEMANN & COMPANY.

The removal of the above firm to new quarters at 199 and 201 East Van Buren street, Chicago, was announced in our last issue. They are now fully settled and the business is in complete working order. The machines for casting quads, and for making metal furniture, leads and slugs, are working to their full capacity. The firm makes a specialty of printers' sundries, brass rules, etc., and has recently gotten up some metal borders intended especially for newspaper advertising. These are made in 6, 8 and 12 point sizes, and can be furnished either in strip form or in labor-saving fonts. They are also at work upon a number of very attractive designs in brass rule. All of this material will be shown in their new catalogue, which will be ready about June 10, and which they would be glad to send to any printer desiring same.

HAVE YOU DECIDED

Upon the place at which you will pass your annual outing? If not the Wisconsin Central has attractions to offer which are second to none and well worthy of your consideration. Along its line and adjacent thereto are located the best summer resorts in the states of Illinois and Wisconsin. These are fully described in a very attractive pamphlet entitled "Our Summer," just issued. It is brimful of information to tourists, health-seekers and sportsmen, and contains many

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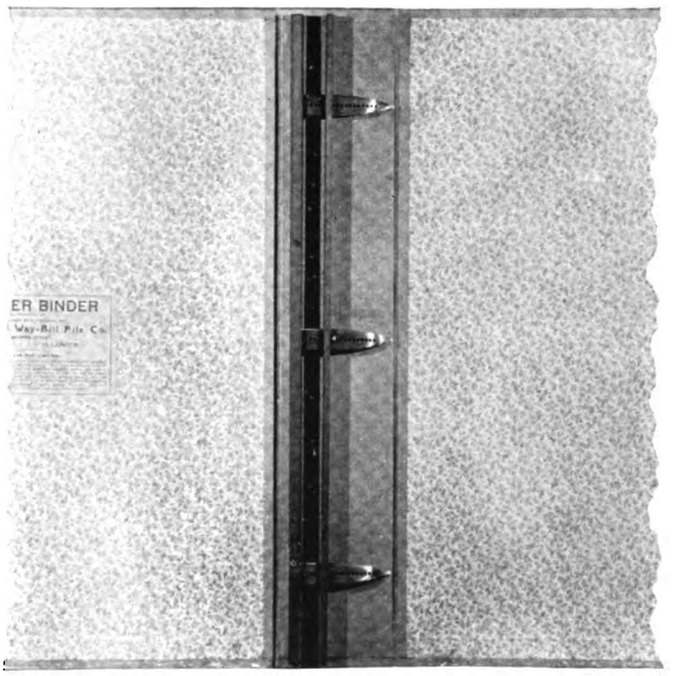
half-tone illustrations of pretty scenery along the line of the Central. A copy will be promptly mailed you upon receipt of two-cent stamp. Address James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

THE LARGE SIZE GOLDING JOBBER.

For work that is too small to run on a cylinder press, and too large for a quarto or half medium job press, there is no machine upon which it can be run more profitably than the No. 9 Golding Jobber. Its chase capacity is 15 by 21 inches, or 15¾ by 21½ with steel chase. It is designed to run at 1,500 per hour, but it is capable of a speed of 1,800 per hour. As compared with a pony cylinder press, its first cost is less, it occupies less floor space, requires a less expensive attendant to run it, and the cost for making ready, ink and rollers is less. Before investing in a small cylinder or large jobber, write for full particulars regarding the No. 9 Golding Jobber to Golding & Co., Boston, Philadelphia or Chicago.

THE FAIFER BINDER.

The *United States Patent Office Gazette* during the past sixteen years has shown forty-two patents issued for improvements on temporary binders. Some of these had merit and made fortunes for their inventors, while others failed to even meet consideration. Out of the entire forty-two binders there remain but three known to stationers com-



manding any sale at all, and these are bought under protest by the customer. The latest improvement, the Faifer Binder, has qualities entirely different from any in use today. Among its advantages, are: There is no thread to break; no needles to lose; no punch required to drill the paper before the binder can be used; no paste or mucilage; nothing to wear out; it is always ready for action. You can file a single sheet, a dozen, or a hundred at a time, and the action is the same. This file was invented mainly for filing way-bill tissue copies, used by auditors of railroad companies. Two hundred and fifty copies of these tissues can be placed in the binder at one filing, and in less time than you can put fifty in any other file on the market today for the same purpose. When filled to its greatest capacity the smallest file will hold 2,000 tissues, and as it requires but half an inch margin for binding, you have a perfect flat-opening book, an important point, and a great convenience to the auditor who posts direct from his tissue copies. The railroad companies are adopting it very rapidly for way-bills (original and duplicate), abstracts, tariffs, etc., and claim it is the only binder suitable for their purpose. Three of the largest fire insurance companies in Chicago have also adopted it for their daily reports, and pronounce it a great improvement over the old stub-book system. There is no limit to the uses this file can be put to, and it promises to have a large sale in the near future. It is simple, durable, speedy and cheap. From a number of testimonials received, we select two as indicating the favor with which the file is meeting. One is from a railroad company and the other from an insurance company.

I take pleasure in stating that I have used the Faifer Patent Temporary Binders for the past seven months and find them far superior to the old style of binding my way-bill impressions. I cheerfully recommend them as a perfect and substantial binder.—*W. F. Booth, Auditor, Cincinnati, Jackson & Mackinaw Railway Co., Toledo, Ohio.*

I take pleasure in saying that the Faifer Files and Binders furnished to us by you for our daily report blanks have now been in use in our office for several months, and have given very good satisfaction. We find the binders do good work, and they are certainly the most durable that we have ever used.—*A. E. Clough, Northern Assurance Co., Chicago.*

The Shepard Way-Bill File Company, at 212-214 Monroe street, Chicago, are the sole manufacturers.

RESULTS—RESULTS—RESULTS.

It is not alone the advertiser who takes large space in THE INLAND PRINTER who speaks in the highest terms of its beneficent results. The man who runs a small advertisement, or even takes a few lines in the want column, feels gratified at the returns. We received and sent fifteen replies in one day to one of the advertisers in the want column for May. Read what these people say of what THE INLAND PRINTER hasdone for them:

I am surprised at the results of my advertisement in your publication. I have received answers from all English-speaking countries, referring to advertisement in INLAND PRINTER, and only one or two references to advertisements in other trade publications.—*E. B. Catlin, Standard Publishing Company, Anaconda, Montana.*

In your August number of 1892 I had a four-line advertisement of a tableting recipe for sale. Among other answers I received one dated April 15, 1895. A pretty good illustration of the power of printers' ink, and that "bread cast upon the waters" will return after many days. It was far-reaching also—one came from Vancouver Island and one from Nova Scotia. —*A. L. Knox, Hoopeston, Illinois.*

Either our goods are so attractive, or advertising in your journal so effective that we are behind in our orders, as the result of a small ad. in the last number. It is certain, however, that attractions do not draw unless presented to the public, and could you but see the stack of orders from all parts of the country sent to us, you would be convinced, the same as we are, that THE INLAND PRINTER is the journal through which to reach the printers.—*W. L. Warner Co., Chicago.*

CADMUS OLD STYLE.

Our readers will be interested in the two specimen pages of Cadmus old style shown in another part of this issue, made by A. D. Farmer & Son Typefounding Company, New York and Chicago. This series was originally made only in sizes from six to fourteen point, but the larger sizes are now finished and the letter can be furnished as large as 60-point, which makes the series one of the most complete ever gotten out. In view of the fact that a number of printers have been under the impression that this foundry did not make the original Cadmus series, the statement made in one of the pages that it was first issued from that foundry in 1889, from a set of drives from the original steel punches, ordered from the well-known Mayeur Foundry, of Paris, will be interesting to readers of THE INLAND PRINTER. Made in this way, there can be no doubt as to the correctness of the cut of this popular series. The new specimen sheet

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of this foundry, just issued, shows their "Regent" series, the "Abbey Open," the "Beekman," the "Nassau," the "Curio," and a number of new ornaments.

ABOUT BENZINE CANS.

It is a common saying among people who have never tried it that "anybody can edit a newspaper," and it seems also to have become almost as much of an axiom that "anybody can make a benzine can." This probably accounts for the many poor ones that are put upon the market, just as the belief in the first quotation is in a great measure responsible for the poor newspapers that spring from all parts of the country. There are good benzine cans, however, and we show in our advertising columns an illustration of what is perhaps the best one that has yet been brought out. It possesses so many good qualities that we haven't space to tell about them here, but are sure that those of our subscribers who would appreciate a good article in this line will be amply repaid by writing to the Wesel Manufacturing Company, 11 Spruce street, New York, who are its manufacturers, for further particulars.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price $1. Also his "Diagrams of Imposition" and "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price $3, and "Specimens of Job Work," price $2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefounders. Handiest and most useful works published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price $1. All who are starting in business need these books.

ATTENTION — Wanted by a man of experience, situation as general manager or superintendent of a large thoroughly equipped printing and publishing house. Unquestioned executive ability, thorough acquaintance with estimating all classes of printing, blank books and lithographing; am practical in every branch, and posted on all classes and grades of paper stock. Correspondence and an exchange of testimonials solicited. Address "PENTATEUCH," care INLAND PRINTER.

AGENTS WANTED — We want agents to handle the Official Memorial of the World's Columbian Exposition, a finely bound volume, 320 pages, 8 by 11 inches in size, giving full reports of the dedicatory and opening ceremonies, and fully illustrated with engravings of the buildings and portraits of the officials. We can make very desirable terms with agents, and will furnish a complete agent's outfit consisting of one cloth-bound book, one leather-bound book, one padded-cover book, one prospectus book, and one subscription blank book for $5. One agent sold 7,000 in 12 months. It is offered at a nominal price and sells readily. Address for terms, etc., THE H. O. SHEPARD CO., 212-214 Monroe street, Chicago.

A GOOD THING FOR A LITTLE MONEY — The cleanest, best selected, best located, best paying job office in county seat of county of 50,000 population, in Michigan; ground floor location, low rent, low expenses, cheap power. Everything new and up-to-date. Fine patronage, steadily increasing; worth $2,000; $1,800 cash takes it. Address "BUSINESS," care INLAND PRINTER.

A MONTHLY CALENDAR BLOTTER—DO YOU ISSUE ONE? If so, send address to Harper Illustrating Syndicate, Columbus, Ohio, and get proof of the neatest and prettiest thing out for this purpose.

A PRESS BARGAIN — Cox Duplex Press, secondhand, splendid condition, with folder; prints and folds 2,000 complete papers per hour, both sides; just the press for small daily or large weekly. A snap for someone. REGISTER-GAZETTE CO., Rockford, Illinois.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, or Ann street and Park Row, New York.

DO YOU WANT a part or all of one of the best county offices in Ohio? Death of partner after thirty years' successful business cause of sale. Address "MAIN," care INLAND PRINTER.

FOR SALE — Complete set of plates of a World's Fair illustrated magazine, including all the original half-tone plates used in that publication, together with electrotypes of all the text pages — over 1,000 half-tone plates in all. Shows the Fair from the time ground was first broken until the close of the Exposition. Just the thing for a souvenir book. Will sell cheap. Address "WORLD'S FAIR," care INLAND PRINTER.

FOR SALE — 40 by 60 Babcock press standard, air springs, tapeless delivery, rack and screw distribution; prints 8-column 8-page paper. $800. J. H. STONEMETZ & CO., 23 Park Row, N. Y.

FOR SALE — Neat and complete job printing office, Rochester, N. Y. Machinery and material modern and in good condition. Paying established trade. Inventory $3,500. Sell for $2,500. A practical man can make good living and good interest on investment. Address "QUAD," care INLAND PRINTER.

FOR SALE — 31 by 50 Hoe double cylinder press; prints 6-column 8-page paper; $1,000. J. H. STONEMETZ & CO., 23 Park Row, N. Y.

NEWSPAPER MAN WANTED — As one of several partners in a reorganization scheme. Capital required, $500 or upward. Paper is a weekly, with strong local flavor, published near large eastern city. It has prominent literary, scientific and horticultural features, and is ready to "branch out." Correspondence invited. Address "EDWARDS," care INLAND PRINTER.

PHOTO-ENGRAVER desires position; all-around workman; half-tone and line; moderate salary; references. E. W. PHOTO, General Delivery, Scranton, Pennsylvania.

POSTAL CARDS REDEEMED — Uncle Sam will not redeem printed, but not used, postal cards; I will. Send sample, state quantity, and I will quote price. W. S. PARKER, 152 Monroe st., Chicago.

PRACTICAL SPECIMENS No. 6 are still in print; order at once; price 25 cents. McCulloch's Practical Job Records, $1.25 and $2, with Nos. 5 and 6 free. F. H. McCULLOCH, Austin, Minn.

PRINTERS — Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, Ohio.

PRINTING INKS — Best in the world. Carmines, 12½ cents an ounce; best job and cut black ever known, $1 a pound; best news ink seen since the world began, 4 cents a pound. Illustrated price list free on application. Address WILLIAM JOHNSTON, Manager *Printers' Ink* Press, 10 Spruce St., New York.

SPECIMENS OF JOB PRINTING — A volume of practical designs that should be in the hands of every progressive job printer. Plenty of colorwork; enameled stock; pages 6½ by 10 inches. Sent postpaid for 25 cents (no stamps). Order at once. E. W. ELFES, Castalia, S. D.

SPECIMENS OF PRINTING — Only a limited number left; letter-heads, bill-heads, cards, ball tickets, menus, etc. THE INLAND PRINTER says: "One of the best examples of art printing that has fallen into our hands for some time." Price 50 cents. E. B. CATLIN, Anaconda, Montana.

TO EDITORS, ETC. — Advertiser, employed on provincial daily paper as editorial writer, descriptive, specials, etc., seeks change; worked in most newspaper capacities; practiced proofreader; unionist. Write "RUBE," care INLAND PRINTER.

WANT TO GO WEST — Would take interest in news and job office in live country town. Give full particulars; send copy of paper. WILLIAM E. GARFIELD, 4335 Ellis avenue, Chicago.

WANTED — A partner with capital to take half-interest (or will sell entire plant) in old-established printing office situated in rapidly growing city of one hundred and fifteen thousand inhabitants in northwestern Ohio; this is rare opportunity for the right party; correspondence solicited. Address "H. H. H.," care INLAND PRINTER.

WANTED — An experienced man to organize and manage a general advertising business, to be operated in connection with and as a feeder to a large and well-known printing office located in a southern city. Address "MERCURY," care INLAND PRINTER, with references, etc., and fuller information of the duties and requirements of the position will be given.

WANTED — By a lady, situation as compositor or proofreader, or the two combined. Ten years' experience. Also bookkeeping and general office work, if desired. Address "C 23," care INLAND PRINTER.

WANTED — Electrotype molder; must be capable, sober and reliable. Steady position. Send address and full particulars as to salary, etc., to "FOUNDRY," care INLAND PRINTER.

WANTED in every printing establishment, and elsewhere, persons to make $1 an hour getting up orders for the New Webster Dictionary and Complete Vest-Pocket Library, described on another page of this paper. Full particulars and circulars free. Address E. E. MILES, Publisher, 324 Dearborn street, Chicago, Illinois.

WANTED — To buy, quarter medium Universal press; must be in first-class condition. Might buy small job office in connection, if material is in good condition and up-to-date. Address "PRESSMAN No. 1," care INLAND PRINTER.

YOUNG MEN wishing to acquire a thorough knowledge of printing have the opportunity at the New York Trade School, First avenue, Sixty-seventh and Sixty-eighth streets, New York. The course of instruction comprises newspaper and general job composition. Each student is under the constant supervision of an instructor, and rapid progress is assured. Write for catalogue giving particulars.

$1 (less 3 cents for money order) buys our Pelham Mailing System and Mailer (postpaid); 1,000 per hour; no type lists necessary; no "extras"; economical; practical; unique address label; we've used it two years on our *Merchants Journal*, 2,470 subscribers. C. P. ADAMS & BRO., Topeka, Kansas.

FINE BUSINESS OPPORTUNITY.

CENTRALLY LOCATED JOB PRINTING PLANT and established business. Plant complete in every department; cost $50,000. Business for the last six years averaged over $68,000. For terms address "No. 333," care INLAND PRINTER.

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P. R. SHUMWAY, President. E. U. KIMBARK, Secretary.

The Paper Mills Company

···CHICAGO···

1535-1536 Marquette Building.

Long Distance Telephone, Main Express 84.

WHOLESALE DEALERS IN..... **Paper.**

As representatives of the leading manufacturers both in the East and in the West, we are in a position to make advantageous prices to all users of paper.

We make a point of the rapid filling of special orders and contracts.

NEWS PAPERS,
COATED PAPERS,
CARDBOARDS,
BOOK PAPERS,
WRAPPING PAPERS,
ENVELOPES,
WRITING PAPERS,
TWINES, Etc.

FOR SALE CHEAP!

Thorne Typesetting Machines.

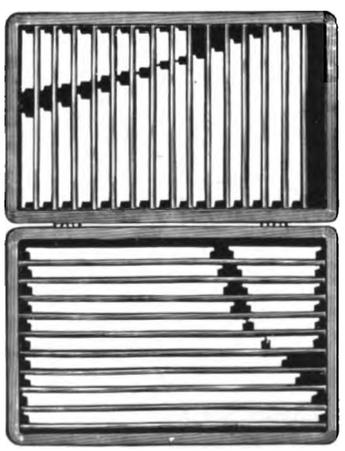
(BREVIER AND MINION SIZES.)

In first-class secondhand condition.

For full particulars address,

WEST PUBLISHING CO.,
ST. PAUL, MINN.

The Harrison "Complete" Set of Composing Rules.



Made from the finest tempered steel, highly polished, in the following em lengths: 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 26½, 27, 28, 29, 30, 32, 35, 38, 40, 42 and 45—forty rules of the most useful lengths, carefully fitted and accuracy guaranteed. Every rule plainly marked, is in full view and easily removed from case. Will last a lifetime, and the low price places the set within the means of every compositor.

PRICE, complete with Hardwood Case, . . $3.50

For one dollar with order, we will send by express, balance C. O. D. with privilege of examination.

Special lengths or special sized sets made to order.

Our neat little catalogue will explain more particulars. We would like to send you one.

HARRISON RULE MFG. CO.
NORWALK, OHIO.

AN OPINION.—We have more to follow.

HARRISON RULE CO., HOT SPRINGS, S. DAKOTA, May 8, 1895.

The rules ordered came today. They are all right, and would not take $10.00 for them if I knew I could not get another set like them. Yours, HENRY G. PIKE

EMBOSSING ON ORDINARY JOB PRESSES.

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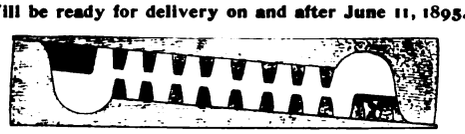
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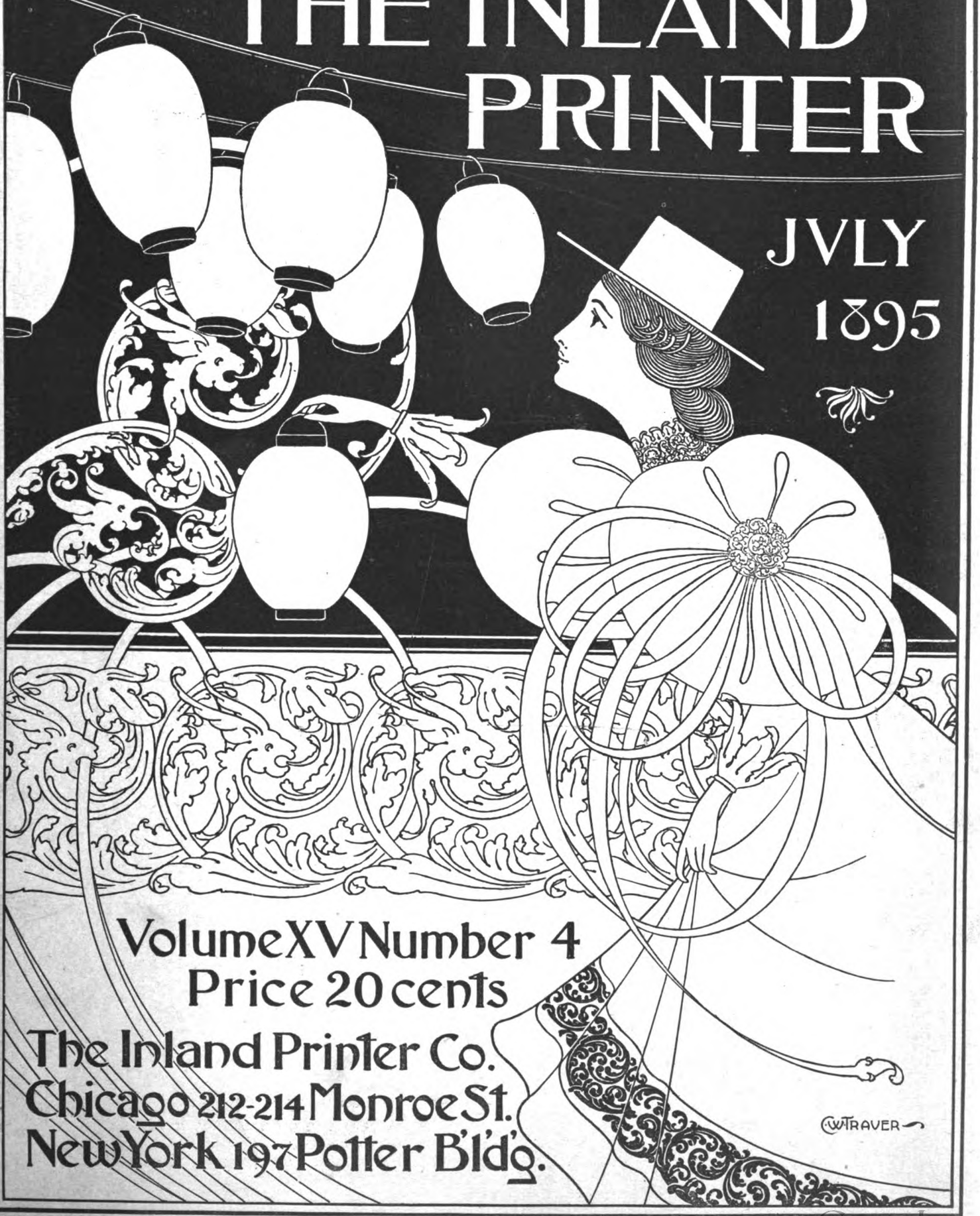
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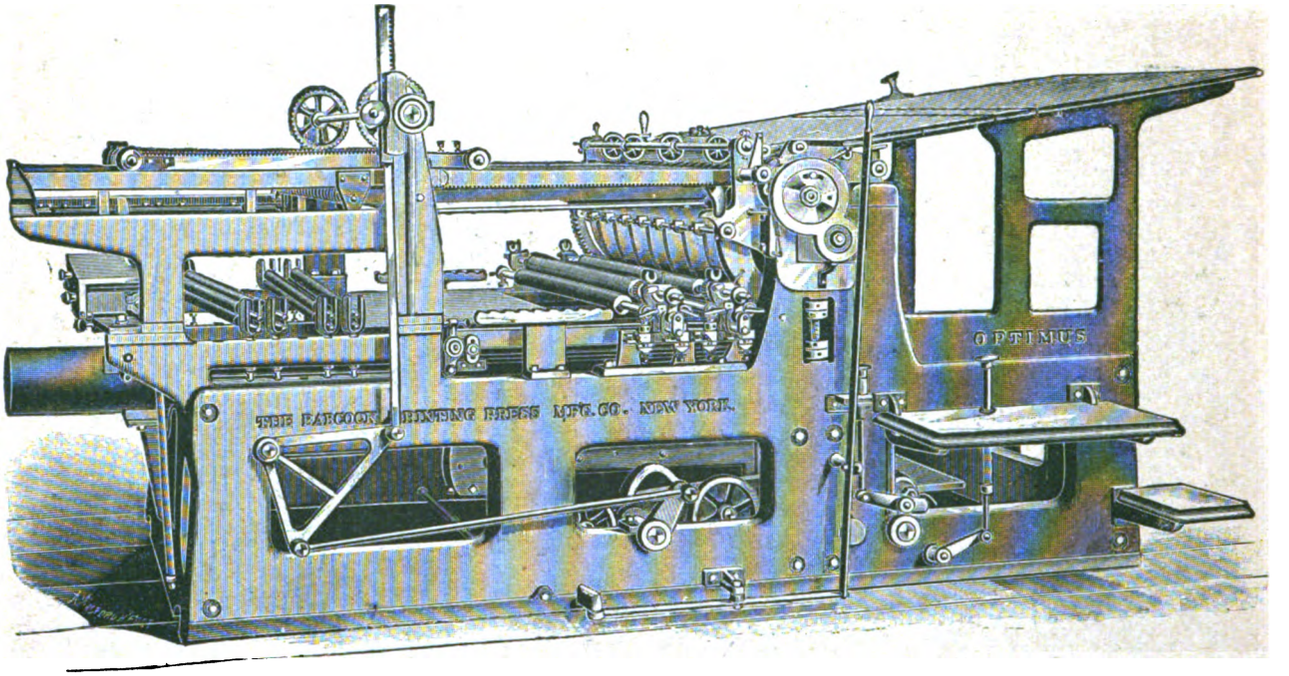


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A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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THEORETICAL VERSUS PRACTICAL PHOTO-ENGRAVING.

BY M. WILLIS.*

A FEW months ago an article by Mr. W. H. Hyslop appeared in these columns regarding a new method of process engraving. The method outlined by Mr. Hyslop was almost purely theoretical — in its original and novel features entirely so. The article has been very generally quoted, and a number of engravers and process workers have experimented with Mr. Hyslop's idea, but with unsatisfactory results so far. A general article has therefore been requested from me in order to place before the readers of THE INLAND PRINTER, as far as lies in my experience, the precise status which Mr. Hyslop's very advanced theory holds in the art of practical modern engraving.

After having made an exhaustive research into the possibilities of Mr. Hyslop's process, I find it impracticable so far as the instructions for working it are given. For the benefit of those whose attention has not been called to the formula, as well as for the purpose of reviewing the subject comprehensively, I give the process in outline :

An ordinary dry plate exposed behind a ruled screen is developed and fixed in the usual manner ; it is then immersed in a hot solution of chrome-alum, allowed to remain ten minutes, when it is taken out, washed and immersed in a concentrated solution of chloride of aluminium, allowed to remain a few minutes, taken out, washed and allowed to dry — presto ! we have a relief gelatin plate.

If a film is used instead of a glass, the film when dry can be glued on to a block and used as an ordinary engraving. The author or inventor has evidently had several new processes under consideration. We would not be very much surprised to learn that he has mixed them, averaged their several constituents, and constructed a composite formula from the results.

The professional experimenter on the *qui vive* for new things will exhaust all known expedients to obtain results from theories advanced by fellow experimenters which would be discarded by the more practical worker. In this case I venture the opinion that few with any practical knowledge of gelatin have given it more than a passing glance. As to the why and wherefore of the impossibilities of making successful engravings by the above formula, suffice it to say that from beginning to end a more chimerical or imaginary idea in regard to gelatin could hardly be advanced. Wonders have been accomplished with the gelatin plate as used in photography, and in the various processes relating to photo-engraving, and although these have come thick and fast, so fast that they crowd each other, they have all been more or less reliable.

I would advise all amateurs to let boiling solutions in connection with gelatin negatives alone. There is plenty of room for improvement in the making of process relief plates as worked today. These improvements will be made by degrees by practical workers. We might as well expect the most unlikely things to happen as to expect every photographic amateur to be his own platemaker, though Mr. Hyslop expresses his belief that such will be the case.

The collotype and washout gelatin processes I consider the nearest approach to perfection in the gelatin line. Zinc etching supplanted these methods for quick commercial work, and now we have copper with the enamel as a substitute for the albumen and gelatin menstruums, and until a cheaper and quicker method than the last two named is invented we shall look for improvements along these lines,

*NOTE.— In another column will be found a department conducted by Mr. Willis, answering questions received from experimenters in process engraving, and giving notes and experiences furnished by a variety of authorities, together with brief notes of the more important matters published regarding the work of process engraving.

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for gelatin, in my estimation, never was nor never will be a popular or successful method for making process engravings quickly.

I am given to understand that Mr. Hyslop has left America, and his present whereabouts is unknown to the management of THE INLAND PRINTER. This is to be regretted, from the fact that his contributions to the literature of process engraving, particularly the article under consideration, have created much interest, and his progress in putting his theories into practice would be without doubt exceedingly interesting.

Written for THE INLAND PRINTER.

THE MANAGEMENT OF PLATEN JOB PRESSES.

NO. V.—BY WILLIAM J. KELLY.*

THE importance of knowing how to care for composition rollers as well as the selection of suitable ones for different kinds of ink and forms has been fully made known in the preceding chapter. It is next in order to say something regarding methods of making ready, setting the grippers, placing the feed guides, feeding and taking off the sheets of stock, speeds for running different kinds of work, mixing inks, oiling up, etc., which will be done in as brief a manner as possible in this closing chapter.

MAKING READY.

This procedure has been somewhat touched upon in the remarks under the subhead of "tympans," so that it will not now be necessary to explain this part of the make-ready. For all kinds of jobwork that are free from engravings, the best way to proceed is to even up the contents of the form, and do this with some degree of judgment, avoiding careless patching underneath, particularly *overdoing* the underlaying by pasting on too much or too thick a piece of paper. Remember that underlaying is done solely for the purpose of *leveling up to evenness the entire face of the form.* When this has been accomplished, an impression should be taken on a hard and smooth sheet of paper, the imperfections marked around, and suitable overlays of tissue or thicker paper lightly tacked over these with moderately thick paste. Avoid the use of old or lumpy paste in doing this. When the make-ready sheet has been patched up, cut out a couple of register marks on the sheet (say to a printed line at the top and to another on the opposite side); raise the cover sheet of the tympan, on the near side, turn it down to the off end and take an impression on the tympan; onto this register the make-ready sheet and then pull over this the cover sheet, when another impression should be made on a sheet for the job. If anything further is necessary to be done, either to cut away or overlay any portion, the top sheet should be lifted as before, and the amendment made on the inserted make-ready sheet.

Sometimes it is necessary to cut down through several sheets of the tympan to secure softness or equality of impression; especially is this the case where imperfectly finished electrotypes are in



THE LOST PLEIAD—BY JOHN ROGERS.
Photographed from cast in the Art Institute, Chicago.

forms. In all such cases keep the cover sheet free from blemish or disfigurement or pasted-on pieces of paper or cutting out. One of the secrets to maintain good presswork and register is the preservance of a clean, perfect and taut top tympan sheet, and this advice applies to any kind of a printing press.

There are many kinds of forms, particularly those made up of well taken care of type and printing material, under which little or no underlaying is necessary, and where a piece of tissue or very thin folio paper will suffice to complete the make-ready. In such cases it is the practice of some pressmen to paste these thin overlays on the top sheet. While this method is not of so impracticable a nature as to be cited as wrong, still it were better to follow the rule here laid down of placing these under the cover sheet. Very light forms, or those of small runs, may be treated differently at times. Forms that are made ready too heavily

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

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never print as sharp as those rendered uniform in touch and lightness to the impression. Positive contact, not only of bed and platen, but also of rollers, is absolutely essential to uniformity of color and impression; but it does not follow that these adjuncts shall be operated with force to accomplish this result. With the admonition given in a previous chapter, to "always begin making ready with a light impression," so act that the less patching up or cutting away is done on the tympan, the better it will be when the feeder takes hold of the press to run off the work. This desideratum is more possible when judicious underlaying has been done. When half-tone illustrations are to be printed the tympan should be hard and uniform, made up of supercalendered paper, and not too much of that either. The impression should be as even on the face as necessary underlaying can make the plate, and when only low spots show here and there, by reason of indentation through imperfect straightening of the plate by the electrotyper, these low spots should be systematically overlaid with tissue paper, on a tympan sheet several thicknesses below the one on which the cut-out overlay is to be fastened. By doing this a "counter" surface will be produced which will fit the defects on the face of the plate.



DAVID THE VICTOR.
By Antoine Mercié.
Photographed from cast in the Art Institute, Chicago. From a bronze in the Luxembourg, Paris.

Cut-out overlays should not be too strong nor yet too weak. Usually a medium thick and a thin folio sheet will be found sufficient. Of course, these must be handled judiciously; that is, the very most that can be done with them should be exacted rather than be compelled to use a third sheet, as this often tends to break up the delicate portions of the half-tones and leads to difficulty in other ways, unless when in the hands of a very skillful workman. With the two sheets for overlaying, the thicker one may be shaved down, scraped and split so as to secure various modifications of toning. On all such work a full set of good live rollers and a free-working and full-bodied ink should be used. Inking up should be done with moderation, and often, to maintain uniformity of color and thereby prevent filling up the face of the cut.

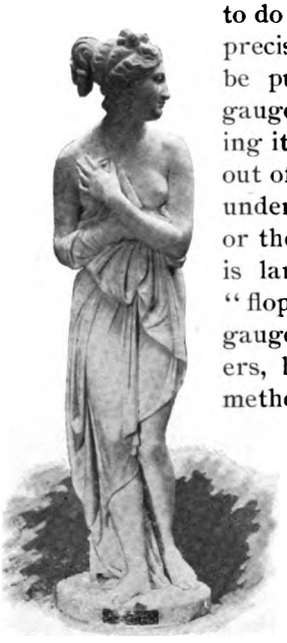
SETTING THE GRIPPERS AND GUIDES.

The grippers should be set on both sides of the platen so that they will take a firm hold of the sheet. They should, in the first place, be bent to uniformity, so as to hold down the sheet rigidly on both sides. Where this is not done there is great liability that one or the other of the grippers will drag the sheet from the guides and cause continual trouble through slurring and bad register. These grippers must lie *flat*—entirely flat—when they take hold of the sheet. It is convenient to have three blades of grippers, which should embrace a narrow one to fit in the center or in narrow margins of the work. The gripper on the left of the press should have one or more slots cut out on the side facing the gauge, so as to take hold on the sheet further in than the side guide usually permits of.

The guides, whatever they may be, should not be set too far apart, as the one facing the left will be apt to prevent laying on the sheet with precision if placed too far out to that end. For register work the guides should be fastened down solidly to the tympan, leaving them no chance to move. If quads are used, rub these across the floor on the bottom and sides previous to fastening, as this gives the metal a better hold when the paste has dried. A strip of strong paper should be pasted over the quads to prevent sheets from being pushed under and for more thoroughly securing the permanency of the gauges.

FEEDING, TAKING OFF AND SPEEDS TO RUN.

Feeding should be done with right hand and the taking off by the left one. Ease should be acquired to do this systematically and with precision. The sheet must not be pushed too violently to the gauges on the platen, as by forcing it it is apt to rebound and get out of position. Keep the thumb under the sheet as it is taken up; or the fingers under, if the sheet is large and thin and requires "flopping" over to get it to the gauges. The most accurate feeders, however, follow the former method, and they aid the function of the thumb by dexterous manipulation of the forefingers.



VENUS.
By Canova.
Photographed from cast in the Art Institute, Chicago.

Forms requiring a large body of ink should be run at a slower speed than lighter ones which require but a moderate quantity; so, also, should forms containing half-tones or illustrations. Stiff inks work best when the press is run slowly or at a medium speed.

MIXING INKS, OILING UP THE PRESS, ETC.

The greatest care should be used as to how and on what substance colored inks are mixed up for

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use. Use a piece of strong glass or a slab of marble by all means, because if mixed on iron there is a tendency to foul the color. In all cases have the article perfectly clean before placing colors or varnishes on it. Nothing will redeem the purity of a dirty color.

Never neglect to thoroughly oil the press before proceeding to work. This should be religiously done twice a day, and the dirt, dust and surplus oil wiped off. Always examine the condition of the press, rollers, etc., before beginning to run the machine.

(Concluded.)

Written for THE INLAND PRINTER.

COMPOUND WORDS.

NO. III.—BY F. HORACE TEALL.

IN the Proofroom Notes and Queries of our April issue, in the paragraph headed "Newspaper Compounds," we said: "*Laprobe* is worse than *lap robe;* but the right form is *lap-robe.* The name is one word, not two—one compound word. The hyphen serves to show at sight that it is *lap-robe*, not *la-probe* [the latter was suggested in the question as a momentary thought of some kind of probe], and this is just the reason why it is better to use the hyphen in some large classes of compounds." No more definite line can be drawn between hyphened and non-hyphened compounds in general than that here indicated, as many familiar words of the same nature as *lap-robe* are fixed in usage in the continuous form—*eyeball*, *eyelid*, *almshouse*, for instance. The rules commonly given in text-books for distinction on the basis of accent do not answer, since even the writers who give them cannot apply them. One book in which they occur has a vocabulary of more than fifty thousand words, including *barkeeper* and *book-keeper*, *billbook* and *note-book*, *glowworm* and *slow-worm*, *flapdragon* and *snap-dragon*, and many other such differences in words accented exactly alike.



SLEEPING INFANT FAUN—BY EDWARD C. POTTER.
Photographed from cast in the Art Institute, Chicago.

Compound words may better be written continuously on a basis of principle when their application is purely arbitrary, thus indicating by form a sense not literally expressed. Thus, for the head of an arrow we should write *arrow-head* (the meaning natural for *arrow head* as two words would be "a head of the shape of an arrow"), but *arrowhead* for a plant with leaves like arrow-heads. This distinction is not an invention of the one who now formulates it, though he has not seen it stated elsewhere than in his own writing. This would give us the one form for all words like the following, except in literal sense, as *arrow-wood*, wood for arrows:

addlebrain (a person)	hooktip (a moth)
allgood (a plant)	ironclad (a vessel)
allmouth (a fish)	marblehead (a petrel)
arrowwood (a plant)	matchlock (a gun)
baldhead (a person)	nutpecker (a bird)
balsamroot (a plant)	pepperwood (a tree)
bighorn (a sheep)	pintail (a duck)
bindwood (a plant)	thornbill (a bird)
blackbreast (a bird)	thumbscrew (for torture)
bluecoat (a person)	wheatear (a bird)
coneflower (a plant)	wheelseed (a plant)
cottonwood (a tree)	yellowthroat (a bird)

Not much is necessary to learn in order to make the distinction, except the principle on which it is based, since it is already prevalent in usage.

Compound nouns have claimed our attention exclusively so far, because they are the least understood, and least likely to be similarly treated in practice. A few additional words are needed as to exceptions. Some terms logically covered by our rule (in last month's article) have never been written as compounds, and need not be. The rule is thoroughly applicable to all common terms covered by it, and to most new terms of their kind, except those, for instance, with *association*, *company*, *academy*, and others on a similar footing in usage, all of which need not be specified. *Drug business*, *stock market*, *insane asylum*, *weather bureau*, etc., are compounds as far as grammar is concerned, but should be separated as exceptions in practice.

Our rule, likewise, should not be misapplied in cases where the first of two words that are both primarily nouns is used in a real adjective sense, as for a meaning that would be expressed by an adjective if we had it. Thus, we write *gold pen*, *brick house*, *family connections*, and innumerable phrases of this kind.

Any two words used in arbitrary association as a name are properly a compound noun. Thus we have *grandfather* and similar words—adjective and noun; *waterproof*, etc.—noun and adjective; *holder-forth*, etc.—noun and adverb; *drawbridge*, *pickpocket*, *foster-brother*, etc.—verb and noun; *back-return* and a few others—adverb and noun; *after-ages*, *after-consideration*, etc.—preposition and noun; *high-low*, *wide-awake*—two adjectives;

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break-up, *make-up*, etc.— verb and adverb or preposition; *to-do*, preposition and verb.

In expressing an idea generally given in a single word by the joint use of two or more words in arbitrary construction, or in such connection that they might be misunderstood as separate words, the two or more words properly form a compound. Thus we have as compound adjectives:

red-hot	fancy-free	hand-sewed
ashy-blue	post-free	needle-pointed
smoky-yellow	sky-high	ill-bred
bandy-legged	type-high	well-known
native-born	fire-new	lack-linen

And as verbs and adverbs:

case-harden	cross-examine	thenceforth
halter-break	downbear	brain-sickly
hammer-harden	balance-reef	faint-heartedly
dry-iron	drawbore	broadcast
hot-press	downright	down-stairs

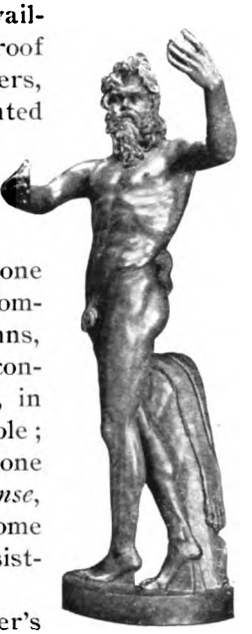
The most common error in any of these cases is the separation of the compound adjectives into two words when they do not stand just before nouns, though they are joined in the attributive position.



THE GOD HERMES.
Ancient Greek. Photographed from cast in the Art Institute, Chicago.

Red-hot and the others, and all like them, are always proper compounds, either in such expressions as "a red-hot poker" or such as "the poker is red-hot," etc.

In our first article on compound words (printed in May) proof was promised of the fact that the practice indicated is merely prevailing usage systematized. Such proof cannot be given from newspapers, though one paper that has printed an unreasoning objection to the use of hyphens is itself the best newspaper exponent of our system that we know. The New York *Tribune* is the one meant, and many hyphened compound nouns appear in its columns, but not with any approach to consistency. Inflexible consistency, in fact, is not attainable or desirable; but the *Tribune* had recently in one article *commonsense*, *common-sense*, and *common sense*, and surely some means of avoiding such inconsistency *is* desirable.



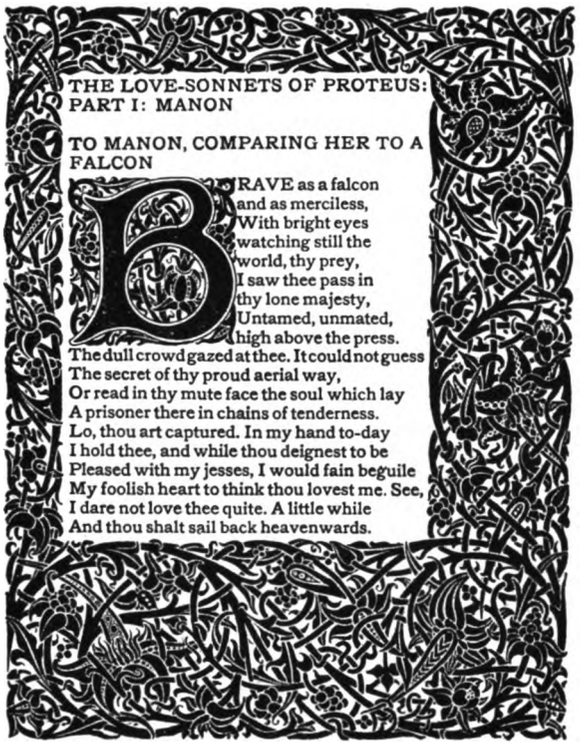
THE BORGHESE FAUN.
Ancient Greek. Photographed from cast in the Art Institute, Chicago.

A criticism of one of the writer's books on compound words instanced Tennyson's poem "Dora" as having only one compound, making it natural to infer that the critic thought Tennyson did not favor compounds; but any one can see at a glance in that poet's work numbers of them on almost every page — some bad ones, as well as many good ones. Browning's poems, too, are full of them, including some that Browning himself probably could not have defined.

Taking up haphazard Henry Cabot Lodge's "George Washington," published by Houghton, Mifflin & Co., we see "the flags . . . were lowered to half-mast," cherry-tree, myth-maker and mythmaker, dining-room, "high-strung activity," "eighteenth-century Virginians," court-house, tobacco-ships, stage-coach, cock-fighting, horse-racing, free-handed, mother-country (unnecessary joining), new-comer, "was very sober-minded," fruit-tree, trading-vessel, self-control, grayish-blue, pack-horse, war-whoop, to-day, wrong-doing, step-children, coach-horse, tea-chest, cartridge-box, musket-shot, life-guard, breathing-time, and many other compound words with the hyphen.

One such paragraph as the above is enough of an infliction of its kind, but one like it could be made from any of a large majority of good books of any period, remote, recent, or present. Shakespeare and Chaucer used the hyphen freely in joining words, and they did it for some good reason.

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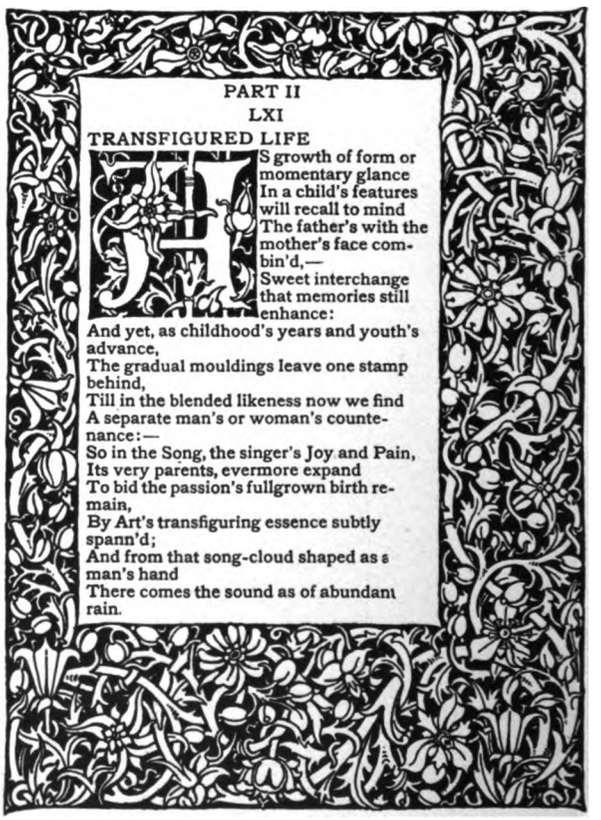
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not arbitrarily nor whimsically. Merely because they used hyphens is not in itself a sufficient reason why the mark should be used now; but the fact that a universal principle of language influenced the early writers, and that the principle remains and will remain just what it was in their day, is of essential importance. Joint form shows the united elements as filling the office of one grammatical entity, because the separated words would not be in correct grammatical construction. The hyphen serves to show at first sight what the elements are, and thus is better kept where such showing is advantageous, and better dropped when the words do not need it for this purpose, and when it is necessary to distinguish between literal and arbitrary senses.

Exactly what is intended by the preceding assertions is demonstrable in the writings of Oliver Wendell Holmes, Washington Irving, Max Müller, W. D. Whitney, and, as said above, a large majority of good writers; also in all the good periodical literature of our time. Take Holmes as an example. He read his own proofs three or four times, and insisted upon having everything as he wished it to be. Opening "The Poet at the Breakfast-table," without selecting the place, "headache and stomach-ache" is at once visible, the hyphen evidently used because it shows the elements clearly, for which purpose it is not necessary where it is omitted. On another page are *sewing-machine*, *organ-blower*, and *organ-player*, on another *match-box* and *ballot-box*. Such terms as these are so consistently given in this form in Holmes's works, and in those of the other writers mentioned, that it is evident that a principle was always in mind as their basis.

This leads us to our conclusion, which is to be a plea for the utmost possible simplification. With the requisite time at command, and the conviction that it is a necessary work, the writer could demonstrate beyond question that the form *match-box* is practically universal in all writing that is really fit to accept as a pattern. It is so because *match* is not an adjective, and the two elements together form one noun. This is mere fact; some people would say that *match* so used is an adjective, but that does not make it so, no matter what may be the scholarship of the one who says it. The fact in the case of one such name of a box is also fact in that of any other such name. Simplification demands similar form, and the hyphened form is demanded in some cases, and true simplification demands it in all. Having *match-box* for "a box to hold matches," why not *ammunition-box*, *cartridge-box*, and so on all through, for "a box for ammunition," etc.? And if so for boxes, why not for everything else? And if so in these cases, why not in all other categories of fixed names with the same grammatical circumstance? Can any one find a better method of simplification?

Of course all possible word-pairs cannot be whipped into one line of inflexible logical consistency, any more than all of our irregular verbs can



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be made regular. But we have yet to learn of any other practical method of simplification. The only full exposition of any method in print, so far as the writer knows, is in his own two books, which of course are in line with what is said in these writings. Is not the subject of sufficient importance for some one to give opposing views, with the necessary argument, so that people may choose between them and get a fixed practice one way or the other?

Meantime it may be said again that Funk & Wagnalls' Standard Dictionary is the only one in which the matter is treated with strict reference to actual record of prevailing practice, and that the two books mentioned (sold by The Inland Printer Company) are the only special practical guides on the subject.

Written for THE INLAND PRINTER.

CONCERNING FASHION AND TASTE.

NO. I.—BY R. COUPLAND HARDING.

POSSIBLY designers and founders have been as prolific as usual during the past few weeks, but no specimens of their ingenuity (save a few in THE INLAND PRINTER itself) have reached me. Therefore, in place of setting before your readers the beauties or defects in detail of this German combination, or that American job-letter, I may not unprofitably recur to some of the general principles which, if they be duly acted upon, will leave little room for errors in detail.

It is quite erroneous to assume that fair criticism involves an assumption of superiority. Far from it. An illustrious royal personage, according to an apocryphal story, made the profound remark: "We are all socialists." With greater truth it may be said: "We are all critics"—even he who good-naturedly or otherwise, according to his disposition, criticises the critic. In recording the appearance of new faces, in tracing the gradual evolution of styles in letter and type decoration, in hailing artistic novelties and mechanical improvements as they appear, and indicating where they sometimes seem to come short, nothing has been farther from my thoughts than to figure as a kind of "tipster," to advise printers what to buy and what to avoid. They will continue to purchase what suits their taste, or what is new just because it is new; they will sometimes buy unsystematically and unwisely; but no hostile criticism, especially appearing months after the novelty itself, is likely to hinder the sale of a single font of type. On the other hand, attention specially directed to the excellence of a recent style may have some effect in increasing its sale, to the benefit of manufacturer and buyer alike.

To settle the question of the beauty or otherwise of any given style of letter is no easy task. The critic—strive as he may—cannot escape the influence of the fashion of the time. A design may, with no manifest excellence of its own, come into general use, and the mere familiarity of its appearance will reconcile the eye to its real or supposed shortcomings. As a rule, any novelty in style is marked on its first appearance by a crudeness which is for a time admired or at least tolerated. How much fashion affects individual taste may be proved by looking over the more pretentious fancy printing of twenty years ago. Many of the specimens that printers then proudly displayed, and for which they gained awards in competitions, they are now fain to hide. The faults and crudities were always there. That they are so glaring now is not so much that general taste has improved, as that the fashion has changed. Discords of light and shade, of form and color, are with us still—we shall see them clearly enough ten years hence.

If any consideration should tend to make the critic humble, it is this—that he is compelled, whether he will or no, to see so much with the eyes of others. And if he would find any firm basis of judgment at all, he must look for some sound principle to which all developments, as they appear, may be referred.

It is not difficult to discover such a principle. Types are used, rightly or wrongly, as one of the means of art expression. I hold they have a legitimate use in this direction. The art of typesetting is a mechanical one; and the manufacture and use of types rest ultimately on a mathematical basis. Therefore all work with types, as well as the types themselves, may be considered from two points of view: First, the mechanical; second, the artistic. The types, then, that best fulfill the purpose of their existence, are those that combine, in the greatest degree, mechanical with artistic excellence.

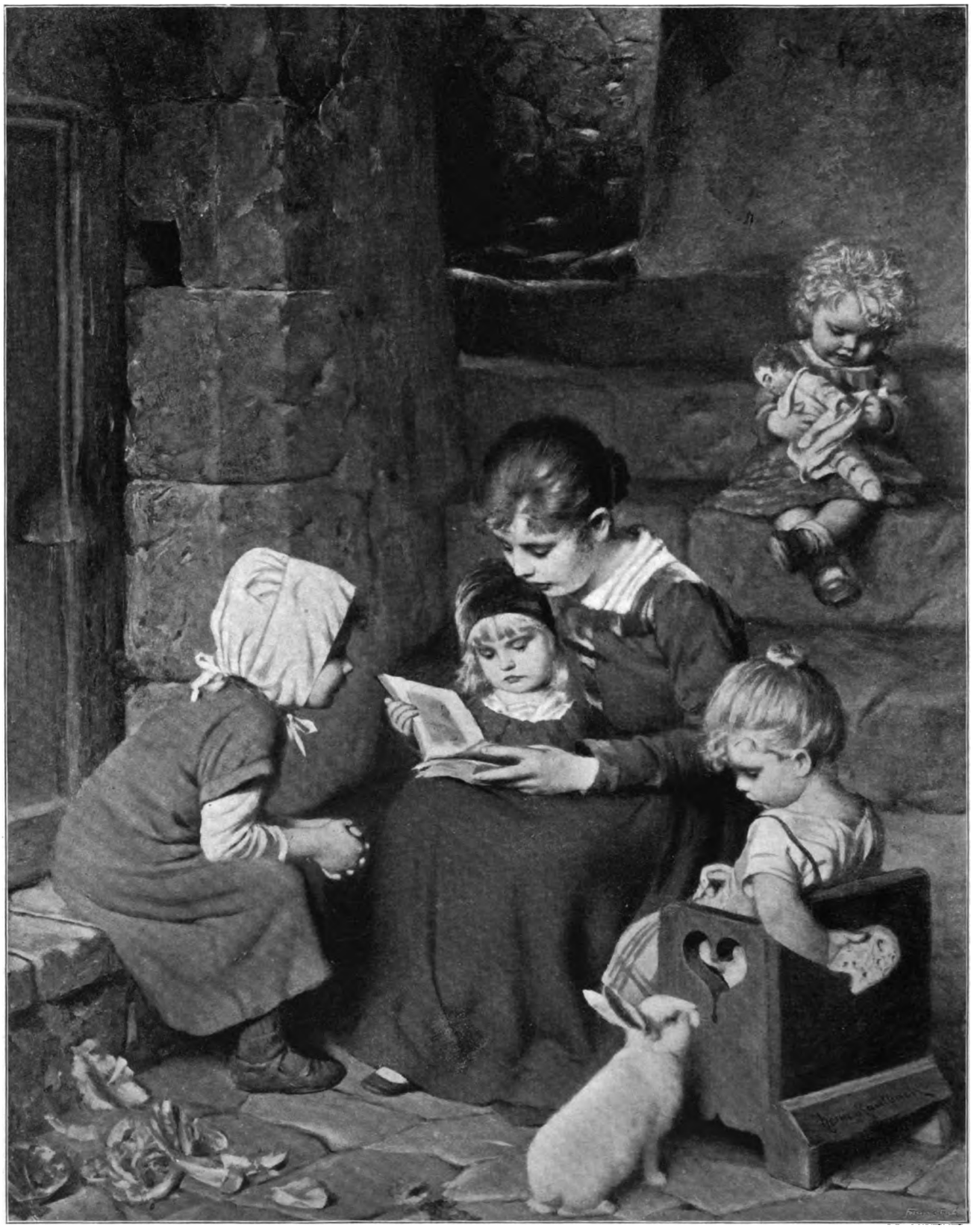
This is only a statement in specific form, of a generally accepted art canon—that every art-material has its own field and mode of expression, and that imitation of the modes proper to other art-material is always ineffective and inartistic. Such is necessarily the case, as the mechanical side of the work is in conflict with the artistic.

Bearing this principle in mind, we can trace, with little difficulty, the inherent weaknesses which have led to the abandonment of past fashions in type, and may note also, though perhaps less clearly, the tendencies of present styles—how far they are an advance on the past, and how far retrogressive. The study is the more interesting, as the present generation has witnessed changes more remarkable than those of the whole century preceding.

(To be continued.)

MEN who become independent by early and continued economy and are extremely careful in making small purchases often lose large sums by wild investments.—*S. O. E. R.*

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A NEW PICTURE BOOK.

Half-tone engraving from photograph by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
341-351 Dearborn street, Chicago.
Duplicate plates for sale.

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[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO.

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A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: Room 197 Potter Building, No. 38 Park Row.
J. CLYDE OSWALD, Manager.

CHICAGO, JULY, 1895.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

ADVANCED TECHNICAL EDUCATION IN PRINTING.

INDICATIONS are not wanting that at least the more progressive spirited among journeyman printers are realizing very clearly the necessity that exists for some means of obtaining a higher technical knowledge of the printing art than is possible under present conditions in the average printing office. The printers' technical club movement is one which bids fair to have far-reaching and beneficial results, and when some plan of national organization is arranged, methods of economy will be provided whereby encouragement and assistance in this educational movement may be extended to the more remote parts of the country where the art of printing may have representatives. Reports from Rockford, Illinois, state that the printers' technical club of that city is in a most flourishing condition and its influence has done much to awaken craft-love among its membership. Inquiries have been received from Oakland, California, for information on the plan of these clubs, and we anticipate that before many weeks the printers of other cities will associate themselves into clubs of this character for the promotion of higher skill in the craft. THE INLAND PRINTER is earnestly in favor of this plan of trade education, believing that the preservation of the interests of everyone connected with the printing trades is vitally affected by it, and is prepared to extend to those promoting the organization of workmen in this direction its hearty coöperation.

RECENT CHANGES IN THE LAW OF COPYRIGHT.

THE increasing perfection of modern process engraving, affording hitherto unthought-of opportunities for the rapid and cheap reproduction of works of art, gives to the practical working of the copyright law a much greater interest with respect to artists and engravers and photographers. The modification of the copyright penalties by what is known as the Covert bill, on March 2, 1895, will do much to check the plans of unscrupulous persons who have in the past adroitly tempted an infringement of copyright, and by the inadequacy of the law procured large sums from their victims, the newspapers being their quarry most frequently.

The penalty for violations of the copyright law as it now stands, provides that if any person after the recording of the title of any map, chart, dramatic or musical composition, print, cut, engraving or photograph or chromo, or of the description of any painting, drawing, statue, statuary or model or design intended to be perfected and executed as a work of the fine arts, as provided in the act, shall within the term limited, contrary to the provisions of the act, and without the consent of the proprietor of the copyright first obtained in writing, signed in the presence of two or more witnesses, engrave, etch, work, copy, print, publish, dramatize, translate or import, either in whole or in part, or by varying the main design, with intent to evade the law, or, knowing the same to be so printed, published, dramatized, translated or imported, shall sell or expose to sale any copy of such map or other article, as aforesaid, he shall forfeit to the proprietor all the plates on which the same shall be copied, and every sheet thereof, either copied or printed, and shall further forfeit $1 for every sheet of the same found in his possession, either printing,

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printed, copied, published, imported or exposed for sale; and in case of a painting, statue or statuary, he shall forfeit $10 for every copy of the same in his possession, or by him sold or exposed for sale; *provided*, however, that in case of any such infringement of the copyright of a photograph made from any object not a work of fine arts, the sum to be recovered in any action brought under the provisions of the section shall not be less than $100 nor more than $5,000; and, *provided* further, that in case of any such infringement of the copyright of a painting, drawing, statue, engraving, etching, print or model or design for a work of the fine arts or of a photograph of a work of the fine arts, the sum to be recovered in any action brought through the provisions of this section shall not be less than $250, and not more than $10,000.

One-half of all the foregoing penalties shall go to the proprietors of the copyright and the other half to the use of the United States.

It will thus be seen that, in the main, the amendment affects only the penalty for infringement, and that by limitation. If in the classification "a work of the fine arts," etc., an infringement be proven, he will have to pay $250 if the number of "copies in his possession, or by him sold or exposed for sale" be less than twenty-six, and $10 for each copy above that number up to one thousand. If the work be outside the classification of the fine arts, he will have to pay $100 whether the number be less or not than one hundred, and he will not have to pay the one-dollar penalty on any above five thousand copies.

The decisions which we lately published are therefore as applicable to the present as to former law; and it will not matter whether the rights, from a financial standpoint, of the owner be damaged or not, the penalty can be enforced. To the ordinary, or average process engraver, it will matter little, for a few infringements, unconscious though they be, of a thousand copies each will soon place his business in the hands of a receiver, for his plates will be forfeited to the prosecutor, and his stock sold for the benefit of the government and the owner of the copyright.

The result of the agitation that led to this modification shows that the protecting remedy of the engraver must be found elsewhere; either he must abandon copying, or he must be absolutely certain of his copy. We know of no way, unless it be one in imitation of that of the manufacturer, who submits new mechanism to an expert, and on that opinion, based upon investigation of the "state of the art" runs the risk of infringement. If a demand be created for such work, it will soon be filled by experts at the capitol who will be able to put the engraver on his guard. True, this method would mean delay, and much might be lost by waiting for an opinion. This is not of so great importance to the commercial engraver as to the publisher of newspapers, as the former is not in such great haste to get productions before the public. Once started, there would be a constant stream of inquiries leading to Washington, and the engraver could be working out what had been reported as "safe" while the others were being investigated. Such inquiries would not, of course, require so much investigation as a mechanism; but would require discriminating ability and promptitude.

THE WORLD'S FAIR DIPLOMAS.

THERE is comparatively little interest manifested by those who earned awards at the World's Fair whether the one-time coveted diplomas and medals are issued or not, their advertising value by the lapse of time being almost completely neutralized. In response to an inquiry the Chicago *Record* says editorially: "It is explained that the diplomas awarded to exhibitors at the World's Fair would now be distributed by the treasury department but for the circumstance that the law provides they shall be delivered to the national commission, which commission shall send them to the fortunate exhibitors. Unfortunately there is no longer any national commission, that edifying body having expired in some obscure way or other in the year and a half that has intervened since the closing of the great fair. It is probable that a way will be made out of the curious blind alley in which the treasury department finds itself — in due time. Not, of course, this year or next; perhaps not in this century or generation. But surely at some period far down that echoing corridor which has so often helped out the halting rhyme, the worthy exhibitor at the World's Columbian Exposition will receive official assurance of the merit of his wares. Some time or other a group of snowy-haired, bent old men, with dim, faithful eyes will get a bundle of time-yellowed scrolls, and they will then know beyond any harassing peradventure that certain things trustingly exhibited by them at the World's Fair in the year 1893 were found excellent in the sight of the great but tardy John Boyd Thacher. The old parchments will say so, and the great seals will be duly affixed. Perhaps this cheering prospect can scarcely be held out to the foreign exhibitor. There is more red tape in his case. But he can know that if he never sees the medal posterity will, and will thereby know that his particular perfume or carpeting was excellent — in 1893. As about ninety per cent of all commercial enterprises turn out failures sooner or later, it is probable that the medals and diplomas will arrive in many cases only in time to embarrass the receiver, not to benefit the owner. But they will surely arrive some time. All things governmental do."

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NOTICEABLE PROGRESS IN ADVERTISING METHODS.

ALTHOUGH much has been said and written on the subject of art in advertising, it is not due to that fact alone that so large a portion of the public have come to realize that, as now practiced, advertising is an art. The work speaks for itself; and it is not alone in words that the tale is told, for the designer shares in honor with the writer for the results attained. The ponderous platitudes by which the merchant of former days took the public into his confidence have given place to a most comprehensive blending of catchy phrases and artistic illustrations, brevity of expression and aptness of illustration being combined in the most remarkably effective and skillful manner. The effect sought by the illustrator is to attract the attention of all, old and young, while the writer endeavors in the fewest words and in the most attractive manner to convey the desired information to the public. By their combined efforts they appeal to the eye, to good taste and to reason, and have succeeded not only in reducing advertising to a science, but in elevating it to an art.

A recent writer says, "We cannot command success, but we can coax it along by judicious advertising." Even a superficial investigation will lead to the conclusion that advertising artists now depend largely upon their ability to please and coax the public. It is not in evidence that they have failed in their purpose, while it is manifest to even the casual observer that they have succeeded admirably in lending attractiveness to the columns of the daily newspaper, as well as to the pages of catalogues and miscellaneous works of all kinds where advertisements find a place. The newspapers especially have been benefited by the work of the modern advertisement designer, their advertising columns no longer being the dull and prosy receptacles for commonplace announcements which so long was their distinguishing and only feature. Readers can now turn to the advertisement columns of a daily or weekly newspaper with a certainty of finding something to admire, or at least to amuse them. And this is the way success is coaxed along, for when the advertiser can entertain or amuse the reading public he has accomplished his aim. The rest must be left to the discrimination of that self-same public, always taking into consideration the fact that a very large proportion of the public uses very little, if any, discrimination. The public likes to be amused, and always displays a kindly feeling for whosoever accomplishes the task.

Two prerequisites are necessary before the best results can be obtained by the people who devote their talents to the creation of artistic advertisements. These are brevity of expression in the description and good printing in the execution. The most artistically designed and happily worded advertisement will be ruined by slovenly printing. Printers know that poor printing will spoil any work, but the man who has an advertisement written to his taste, and then has secured a design which he regards as very striking, will often be at a loss to know why the whole thing has such a poor effect when it comes from the hands of the printer. Brevity of expression and aptness of illustration are indispensable qualities in the character of the work under discussion, but they lose half their force when poorly printed. Instances are not rare where large sums of money have been expended in preparing illustrations and reading matter for what was intended to be a superior work, but which, when it came from the hands of the pressman, was a disappointment, a poor excuse being offered instead of good work. This is a somewhat common experience; so common, in fact, that it is difficult to account for the fact that anyone can now be found who would be led into the error. Whoever desires good work, with the best possible effect from illustrations and reading matter, must pay as much attention to the selection of his printer as he does to the selection of his designer or writer. If one were about to erect a million dollar building on valuable land he would not be apt to select a builder whose only achievement was the laying of a drain. He would select a builder familiar with the kind of work planned by the architect, and the same rule will hold good in the selection of a printer for a choice work. It will be a saving to secure one whose experience and methods warrant the belief that he can do just what is desired of him.

However, we do not wish to be understood as harboring a desire to detract from the merit of the work done in recent years by those who are responsible for the great advances made in advertising methods. They have created a distinct art, and a pleasing and profitable one at that. They point a moral or adorn a tale with profit to some and pleasure to all. In short, they let the sunshine into business methods, and by their efforts the soil of publicity has been fructified beyond belief.



THE LETTER—GWYNNE PRICE.

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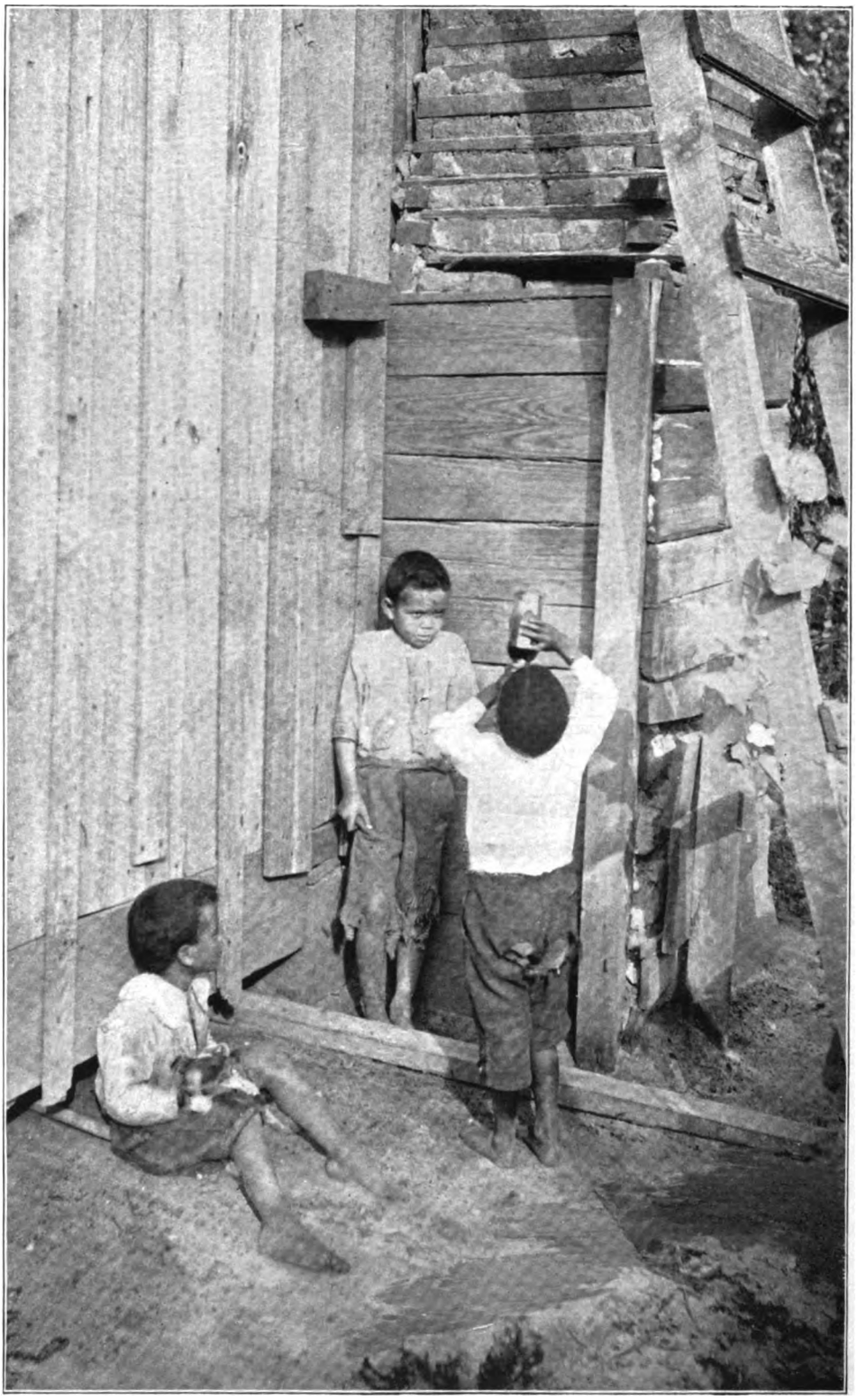


Photo by Russell Bros., Anniston, Ala.

A DRY CORNER.

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Written for THE INLAND PRINTER.

FAIR COMPETITION.

BY LEON HORNSTEIN.

IF printers would understand each other many losses could be avoided. It is but reasonable to suppose that a man of average intelligence will figure to make a profit when he estimates on a job. It is therefore proper that when one hears of a competitor cutting a price to such an extent that it is apparently impossible to get cost out of it to assume that he has either made a mistake or has discovered some feature about the work which will admit of a great saving.

All printers have more or less customers who will give them an opportunity to figure a second time and often go so far as to offer them the work at the lowest price received. This can hardly be called fair, and yet, such is the condition of the trade that most printers are compelled at times to take advantage of these offers. Sometimes the printer feels that he would be sacrificing a customer if he allowed him to take the job elsewhere. More often, however, he is anxious to get the particular job in question and will take it even though it involves a certain amount of humiliation and perhaps a loss.

It will not do to say that all ought to adhere rigidly to their first figures. This would open up a field for discussion not contemplated in this article. The printer must use his own judgment in such a case, regardless of advice from a third party. But he ought to use some discretion even if he feels that the loss of the work would result in serious disadvantage to him. Numberless instances could be cited where the price quoted by a competitor was only the result of a natural advantage which the latter has. A few of these cases will suffice for illustration:

A printer getting out a catalogue for a firm last year on which the edition was not large enough to warrant the electrotyping of the pages found when he was fairly started that the working up of spaces, quads, etc., owing to bad justification and uneven cuts, caused him so much trouble that he concluded to electrotype a large portion of the work. He kept the plates, and when called upon to figure on the next edition found that he could save nearly the whole of the composition. He divided this saving with the customer when he estimated on the work, and was still far below his competitors. At another time a firm prepared its copy for a catalogue which it intended should be 6 by 9. After getting figures from half a dozen printers, one of them showed how, by a rearrangement of the matter, it was possible to reduce the number of pages nearly one-half. He made the book open the long way and increased the size to 7 by 10½, thus enabling the compositor to put two cuts on a page instead of one.

Some months ago a fire in a railway freight house damaged a large amount of pink paper in rolls consigned to a daily paper in Chicago. This was bought for a song by a speculator and cut into sheets of regular sizes. These were again disposed of at a very low price to a firm that was figuring on a large job requiring the identical paper.

In each of these cases another printer was offered the work at the price quoted by the firm having this natural advantage. It seemed hard to refuse. If, however, the work had been undertaken, it would undoubtedly have resulted in a loss, the printer would have declared that his competitor was indulging in a ruinous policy and the cordial relations existing between them would have been strained.

Another instance — a blank book manufacturer put in a bid on a set of books which he had been making for years. His customer told him he had been quoted a much lower price and offered him the work at that figure. It was refused after careful consideration. About a week later the work was given to him after all. The only explanation vouchsafed by the customer was that there had been a misunderstanding in regard to the amount and character of the work with the other party.

All these things should lead us to regard our competitors with less suspicion. Let us give them the benefit of the doubt. Let us not assume that they are trying to cut our throats. One of the chief benefits of organization lies in the fact that when men are brought in contact with each other they are disposed to treat each other fairly.

It is safe to say that all printers lose more or less because they take work at a competitor's price, when by simply sifting the matter to the bottom they would discover that the lower figure was quoted on account of some misconception in regard to the work.

If by some chance or speculation, or by more than ordinary foresight or ingenuity, one man succeeds in getting an enormous advantage over another he is entitled to the order, and it is childish to rail at him and proclaim him a fool. It would be better in all cases to find out how it was that so great a reduction from a fair price was made.

Ordinarily it does not pay to speculate in stock. There are printers who have their shops fairly loaded with job lots which they imagined were bargains, but which lie around for months and sometimes years before being used and are then used on work where a cheaper grade of paper would have answered the purpose, after all the profit has been absorbed by interest on the investment, rent and insurance. The most delusive of all investments is

*NOTE.—In another column Mr. Hornstein conducts a department relating to estimating and business office details, to which the attention of interested readers is invited.—EDITOR.

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the stock "slightly damaged" by fire. Few who have speculated in this kind of commodity venture a second time. Yet, in spite of all this, it is true that there are some who buy in this way and profit immensely by it. The pink paper mentioned above is an instance.

To face such competition, which cannot be called unfair, the average printer finds himself severely pressed at times. It would certainly pay him better to explain the situation to his customer and take his chances on the next job than to attempt to outdo his rival, handicapped in this way.

Another feature about this style of doing business should not be lost sight of. There are many who claim that they have been quoted lower prices by other printers, who in fact have not received lower quotations but are deliberately telling falsehoods for the purpose of hammering down the prices. The work of such men is as a rule unprofitable, as most printers can testify to their sorrow. Men of this kind do not hesitate to take advantage of some little error or shortage to secure a reduction when the job is finished.

Viewed from all sides, therefore, it is perhaps best to adhere to the original figure quoted, except in rare cases where the advantages to be gained far outweigh in importance the chances of loss. This would be fair competition. Unfortunately we have very little of it.

Translated for THE INLAND PRINTER.

PHOTOLITHOGRAPHY.*

NO. II.—BY H. CHIRPE.

THE question now arises: "What can be reproduced in multiplied numbers by means of photolithography?" The answer to this question is: "With the present technical state of photography, and the improved transfer processes, everything." Every line or tone drawing, every painting, or every plastic object, every photograph of living creatures or lifeless objects, in short, every photograph can be transferred on stone or a metal plate under certain conditions, from which any number of impressions can be taken in greasy ink.

Before discovering means to disjoin half-tones in stipples, only line drawings could be reproduced by means of photolithography. Since it has been made possible, however, to dissolve the half-tone into definite lines, respectively in stipples or grain, no obstacle lies in the way of applying this means of reproduction to the most varied originals. This dissolving of half-tones into regular or irregular grain can result from applying the glass screen in photographing, as this is the case in the autotype, or also independent of the photograph, as is the case in the asphalt process of Orell, Füssli & Co., the process of Bartos, and various other methods.

Nevertheless the half-tone must be disjointed in some manner in definite stipples or lines, as it is a characteristic of lithography that only definite figures can be printed from stone. Lithography and book print require sharp outlines or stipples for producing impressions, each of which must form a disconnected whole. Every light or not totally dark appearing tone must be formed by closely adjoining lines or stipples. The tone effect must be produced by dark and light lines or stipples, by dark and white spaces, or by more or less narrow line or stipple complexions. A completely closed tone, as is the case with zinc print or heliogravure, cannot be attained by lithography, and while numerous efforts in this direction are not wanting, they have not, up to the present time, been completely successful.

Half-tones are dissolved and disjointed in firm stipples:

1. By the autotype transfer — by means of inserting the already mentioned glass screen on the photograph over the sensitive plate.

2. By the so-called asphalt process — by means of previous graining of the stone before covering with asphalt and copying.

3. By means of producing a grain on the chrome-gelatine.

4. By means of applying the sandblast, a characteristic of the process of the photographer, Bartos, or,

5. By reprinting a narrow screen on a polished stone, which forms the basis for stone-heliogravure of the Director-General Ch. Eckstein, which takes rank among the photolithographic processes.

All these processes have the purpose of disjointing the closed light tones in regular or irregular, but decided, stipples. Besides those already mentioned there are also other methods by which this can be attained.

In general we distinguish two modes of production in photolithography, namely:

(*a*) Those of line drawings, by which a photograph is made without insertion of the glass screen, and by which no other means are employed to produce a grain, and

(*b*) Those of tone drawings, paintings, photographs from nature, etc., by which reproductions the half-tones are either disjointed in stipples or lines by means of the screen in photographing, or by either of the above named means after photographing.

(A) LINE DRAWINGS.—By the first method the drawing must be made according to certain directions if an appropriate photograph should result therefrom and much work and obstacles are to be avoided later on in the photolithographic process. A defective original can bring about a partial or complete failure of the work, or at the very least cause much loss of time and expense, therefore it is self-evident that the necessary care should be bestowed upon the original which is to be reproduced.

How a line drawing which is to be reproduced by photolithography must be constructed in order to make a good transfer on stone we shall see in the following:

Above all it is to be remarked that the paper must be of a clean, white quality, smooth, however, not glossy or too light. Smooth white cardboard of medium weight is the most serviceable. As all lines of the drawing appear in the same color when printed, it would not serve any purpose, but would even be detrimental to the reproduction if the draftsman were to draw the finer lines and dots in a lighter color in order to improve the artistic effect of his work, by bringing out good perspective action, etc. The aim at effect, perspective, etc., on the part of the draftsman, in so far as this is attained by keeping single lines or a collection of lines in a lighter color, has no advantage for this art of reproduction; the disadvantage, however, that the photograph as well as the manipulations following it are hereby greatly retarded, the whole work is made costlier, and the final result will be less satisfactory.

While with the present state of photolithography drawings of any desired color can be reproduced, yet it is better if originals for photolithographic purposes are produced on smooth white paper with fine, black, dull india ink, and that the main aim should be to bring out all lines, even the most delicate, in the same color as the other parts of the

* From a manual on Photolithography by George Fritz, Vienna.

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drawing. The heavy lines must be completely filled in, likewise the shading lines of heavy letters. Shadings must be made by single lines running from heavy to light and standing apart, but the single black lines must not be too heavy and the white space between them too narrow, as by an eventual reduction the white interstices would totally disappear and finally a full tone would result. It is not permitted to establish a tone, as even every light tone would appear as a full black spot in the reproduction. Likewise it is not permitted to draw the same original in various black india ink, or differing in consistency, as also, even if a bright color is used in drawing, the whole original must be produced in only one, and that a possibly intense color, either red, dark blue, green or brown.

If one proceeds from the certainly correct standpoint that every reproduction should be a possibly true picture of the original, then drawing effects will serve no purpose in this direction, as the printing press cannot give gray and black lines, but can only produce the latter. Besides the heaviest lines the finest drawn can, however, be produced in their minutest characteristic, and can therefore attain the tone action in this direction.

The chief duty of the draftsman therefore is to draw in one color, and as the black or india ink is the best for photolithographic purposes, he will do well to avoid all other pictorial means or effects. At the same time it should be again remarked that originals drawn in all other colors can be reproduced by photolithography; if the drawing is to serve no other purpose than for reproduction, however, it is best to produce it in a black color.

A further essential condition is that the drawing should be worked out clear and clean, as a full, smooth line cannot be made from a fringed or ragged one, but will appear in the same deficient form in the reproduction, which will at the very least cause much retouching, requiring time, or will make the printing of the object altogether impossible. If it is necessary to cross line in the shading, this must be done with the greatest care. The crossing points must be clean and sharp, and the india ink must not run together. Too narrow or often crossing is to be avoided, however, as it would have a decidedly bad effect on the reproduction. Dirt spots or folds in the original will appear, as a rule, more intense and stronger in the reproduction, therefore they should be carefully avoided, likewise lines drawn to assist in drafting must be erased, without, however, injuring the ink drawing or rubbing up the paper.

Pencil or crayon drawings, provided they are worked out clean, can easily be reproduced by photolithography, only they must not have been rubbed or scraped. Spots caused by erasure on pencil drawings will appear as dirt spots in the reproduction.

Drawings of architects for illustrations or other purposes can, by following these directions, be transferred on stone or zinc for photolithographic purposes without much trouble.

In addition to the above mentioned rules, the following are to be observed in maps, plans, graphic presentations, etc.: Boundary lines and water lines for larger streams or lakes can be omitted from the drawing, and can be engraved on the stone later on; they will then be more clear and distinct. If it is desired to show these single details on the original drawing, however, they must be executed in a pale blue color, which will not show in the ordinary photograph.

In plans of larger works one will do better not to draw the latter, which, moreover, require much pains at times; the more simple way can be chosen by having the titles, legends, declarations, etc., printed in the same color as the original by a printer, and then pasting the same on the original. The same course can be taken when model cards of railroads, postal or telegraph connections with many names of cities or other designations are to be produced. The net should be delineated in india ink, as before mentioned, the names of stations or other designations will be set up in type and the impressions pasted in their corresponding places. By this procedure one will not only save much work, but also obtain a more correct and clear letter on the reproduction.

In mercantile drawings it sometimes occurs that ornaments, ranged one on the other, are often repeated. In this case it is not necessary for the draftsman to draw all — perhaps sometimes even very complicated — ornaments in their multiplied number. It will be sufficient if several — according to the size or often-repetition of the same — two, three, up to ten or fifteen, are drawn; the lithographer can then supply himself with any number by means of reprint.

The same is the case when dealing with a whole border or with often-repeated regular corner or middle pieces of a border. He will make the necessary impressions on reprint paper by means of the photolithographic transfer on stone. By counter reprint he will also reverse the drawing from right to left, join the several parts, and construct the complete border from the whole. The same course is pursued with regard to the corner and middle pieces.

(To be continued.)

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the past month nearly double the average number of patents relating to printing were granted. For that reason the description of some of the inventions will be necessarily brief.

The improved "Gordon" job press shown in Fig. 1 embodies a number of improvements by Hadwen Swain, of San Francisco, California. The swinging frame is provided with a novel "throw-off," which is normally locked in position. The ink fountain will supply a regulated amount of ink to the plate, or the flow of the ink may be cut off without removing the fountain, and the gripper fingers may be depressed upon the platen when thrown back to examine the alignment and spacing of the impression.

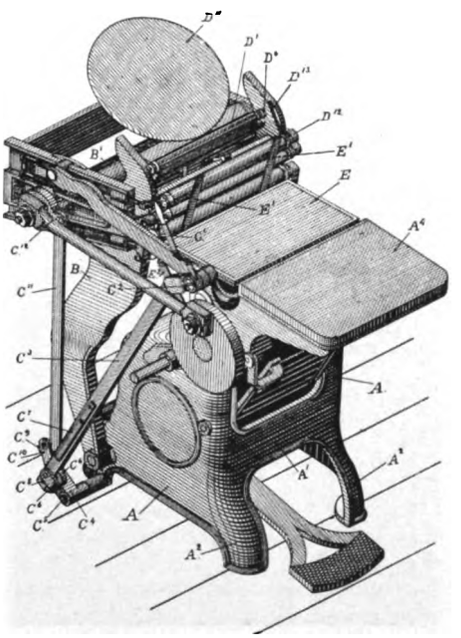


FIG. 1.

T. S. Briggs, of Niagara, Canada, and William A. Philpott, Jr., of Niagara Falls, New York, were joint inventors of the paper-feeding machine shown in Fig. 2. The supply of paper can be renewed without stopping the machine by placing the pile of sheets upon the belts of the upper table. The comb-wheel M is geared to rotate very rapidly while the belts move slowly.

Wilhelm Wefers, of Crefeld, Germany, received an American patent covering a process for removing previous drawings from lithographic stones. A solution of carbonate of potassa is poured over the stone, which is then ground for a short time with pumice-stone or fine sand. After being

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washed, the stone is brushed over with a solution of chloride of iron in water and reground while still wet with the solution.

In Fig. 3 is illustrated an invention in color printing apparatus patented by William H. R. Toye, of Philadelphia, and assigned in part to Robert P. Brown and Edward L. Bailey, of same place. The apparatus shown employs two printing couples, the cylinders of which are each divided into sections. The sheet is seized by the carrier *C* at the point *x*, and is presented in turn without being released to all the type sections of the various printing couples. After

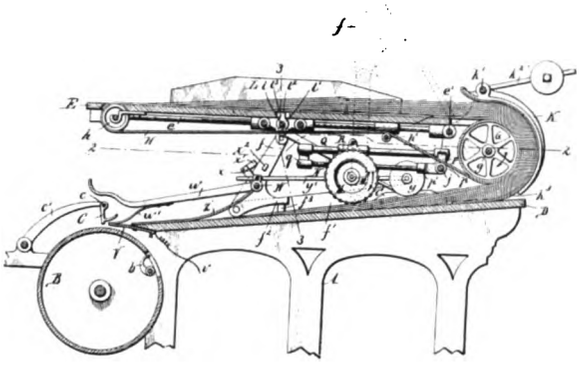


FIG. 2.

each section has printed its proper color the sheet is released and falls onto the delivery board.

A stencil printing machine was patented by Albert B. Dick, of Chicago, Illinois. It comprises a stationary platen and a traveling carriage carrying an inking roller.

The printer's galley shown in Fig. 4 was invented by Owen L. Carter, of Berryville, Virginia. The side-stick has upon one side a dovetail groove in which moves a block carried by parallel arms, so that the side-stick itself is always parallel with rigid ledge *B*. The galley can be instantly

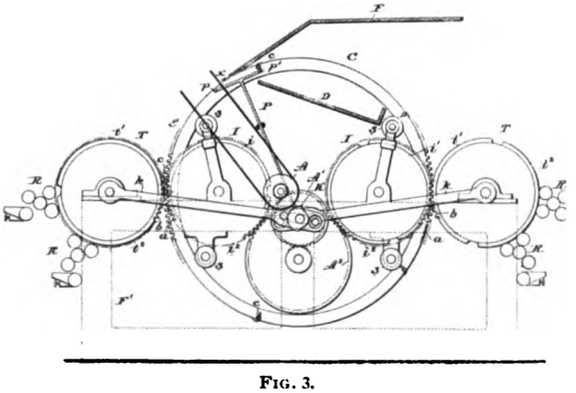


FIG. 3.

adjusted to securely lock up the matter placed thereon, the cam *g* of the thumbscrew holding the side-stick in its proper position.

Six patents covering various experiments for chromatic printing were taken out by Theodore J. Turley, of Nashville, Tennessee. Fig. 5 shows a device for this kind of work which may be attached to an ordinary bed and cylinder press. Two contrasting colors may be printed in close register in the same time it ordinarily takes for one impression.

Amos H. Smith, of Brooklyn, New York, has invented a new method of plate printing, and has assigned the patent therefor to the American Bank Note Company, of New York city. An engraved plate is inked, wiped and polished, a second plate bearing a different design or tint is prepared in the same way, and then the design or tint is transferred to the first plate, from which the impression is transferred to the paper.

The printing press shown in Fig. 6 was invented by Joseph L. Cox, of Battle Creek, Michigan, and the patent therefor has been assigned to the Duplex Printing Press

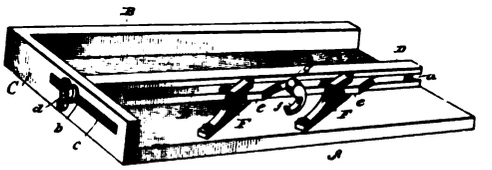


FIG. 4.

Company, of the same place. The press perfects sheets of paper from a web. It employs two reciprocating traveling impression cylinders coöperating with two oppositely reciprocating type-beds. The cylinders are alternately thrown on and off impression, and each cylinder rotates continuously in one direction. The press can sever and print sheets of different lengths, and it embodies novel means for cutting and feeding, inking, delivering, etc.

Fig. 7 shows a device for preventing "offset" or the transfer of ink from a freshly printed side of a sheet to the impression cylinder where it will soil subsequent sheets. A film or coating of oil or other ink-repelling liquid is applied to the surfaces of two impression cylinders from a single

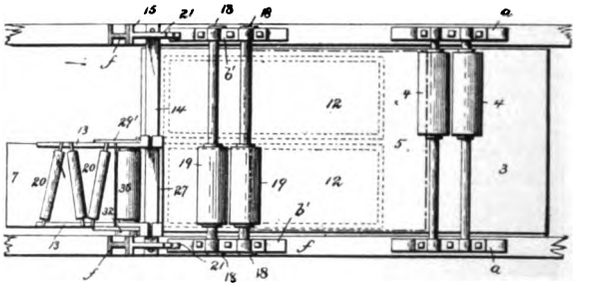


FIG. 5.

fountain roll. The ductor roll, which has a slight reciprocating movement, supplies two trains of rolls leading to the impression cylinders, as shown in the view. The apparatus has been patented by William Spalkhaver, of Brooklyn, New York, and assigned by him to Robert Hoe & Co., of New York city.

James C. Hemphill, of Westerly, Rhode Island, invented a new mode of printing, and the patents covering it have been assigned to the C. B. Cottrell & Sons Company, of Jersey City and New York. Fig. 8 will illustrate one kind of apparatus with which the method may be carried out. The web is perfected or printed upon both sides and is fed in such a way that the web sections pass between the two printing surfaces and corresponding impression surfaces in

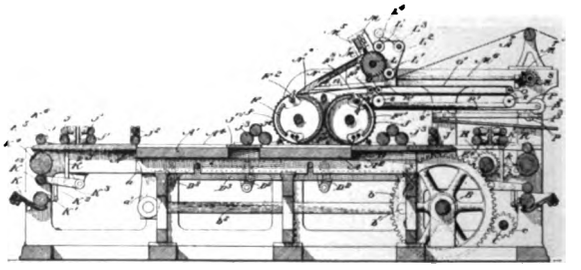


FIG. 6.

succession to act as a tympan or offset sheet. Afterward the offset is covered or hidden by receiving a direct impression from the type. A second patent shows one of the impression cylinders with two sets of grippers to receive

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two sheets, one over the other. The clean sheet is first used as an offset sheet and is then printed.

Arthur C. Ferguson, of Saratoga Springs, New York, received a patent relating to a new method of matrix-making and stereotyping. A series of slugs of soft material are

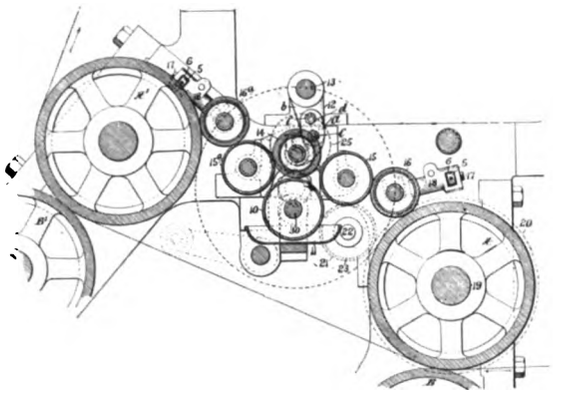


FIG. 7.

arranged between a series of removable guards of hard material, in such a way that they are protected from distortion while band impressed.

Leo Grossman, of Utica, New York, patented the printing plate shown in Fig. 9. It is impossible to make a good papier-maché impression from an electrotype or half-tone

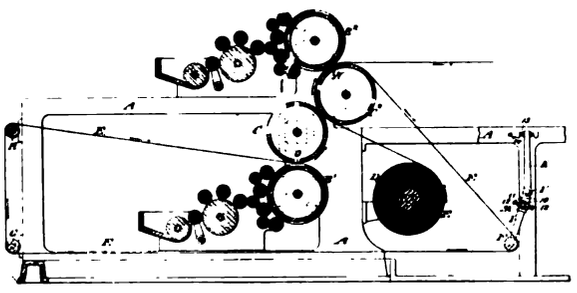


FIG. 8.

cut, and the object of the invention is to permit such a cut to be incorporated into a stereotype or electrotype plate. The half-tone plate is formed with beveled edges and with ribs upon its back, and is embedded in the matrix in its proper relation to the typework.

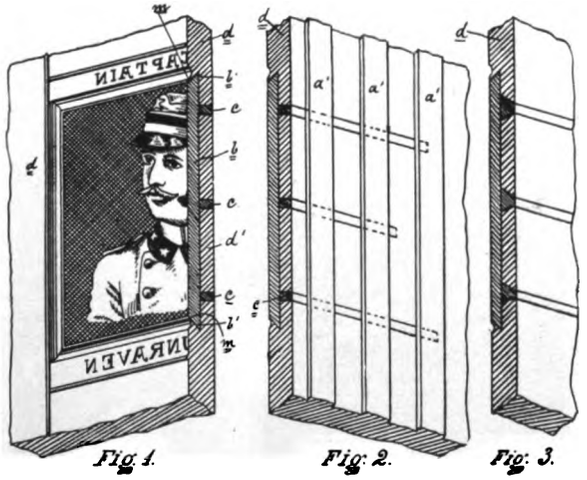


FIG. 9.

In Fig. 10 is shown an improved press patented by John Brooks, of Plainfield, New Jersey, and assigned to the Potter Printing Press Company. The feed table is directly above the delivery mechanism for the sake of economy of space, and the press may be hand-fed when sheets are printed, or it may print from an endless web.

Ferdinand Wickes, of London, England, is another Englishman who received an American patent. The invention protected was an improvement in the type-composing machine patented some twelve years ago by the same party. A helically grooved race having a curved ejection is employed.

A new form of linotype machine was patented by John A. Erkson, of Prattsville, New York. Adjustable types are mounted upon movable curved type bars. After the desired types are advanced in their carrying arms by depressing suitable keys, a carriage traveling over the type bars will advance such type as have been selected into alignment,

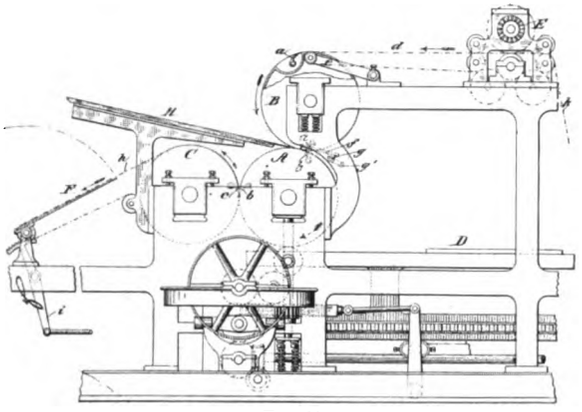


FIG. 10.

beneath a roller covered with papier-maché, or other plastic substance. The roller is depressed by a foot lever, and an impression is made therein by the line of type.

Patents were also granted to Talbot C. Dexter, of Fulton, New York, and to Jasper N. Nutt, of Sidney, Ohio, covering paper-folding machines.

HORACE GREELEY'S HAT.

Amos Cummings (according to the Washington *Post*) recently told this story about Horace Greeley: "He always called me 'Asa'; never could remember 'Amos.' One day I went out to see Greeley at Chappaqua about some newspaper business. The old gentleman saw me coming as he stood looking out of the window, and opened the door himself. 'Come in here, Asa,' he said, as he led me into a fashion of parlor. I followed him into the room and, as I was only going to remain a moment, laid my hat, gloves and cane on a center table. Greeley and I had just immersed ourselves in a talk when Mrs. Greeley swept into the room. The moment she entered the door, her eyes fell indignantly on my trousseau as I'd piled it up — hat, gloves and stick — on the table. Without a word she swooped on the outfit like a fish-hawk and threw them out of the window. Then she left the room without pausing for speech, as one who had taught somebody that the hall was the place for hats and canes and similar bric-a-brac. I was inclined to get a trifle hot, but Greeley stretched out his hand in a deprecatory way and cheered me with the remark: 'Never mind her, Asa, she thought they were mine.' Afterward, however," concluded Cummings, "when I recalled what Greeley's hat used to look like I had my doubts."

I CANNOT refrain from congratulating you upon your beautiful magazine, THE INLAND PRINTER. It seems to be getting better every month and attracts the attention of every visitor to my editorial sanctum. I prize it most highly.—*W. G. Morgan, Ætna Life Insurance Company, Hartford, Connecticut.*

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MISS ALLENE CRATER.

Half-tone by
BINNER ENGRAVING COMPANY,
Chicago.

From photo, by permission,
Morrison, Chicago.

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While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

NOT CONNECTED WITH "SHORT STORIES."

To the Editor: NEW YORK, May 31, 1895.

Will you please state in the next issue of your journal that the report telegraphed throughout the country, that "William P. Robinson, charged with embezzling $10,000 from his employers, was the publisher of 'Short Stories,'" is wholly without foundation. He has never had any connection of any kind with "Short Stories," or with the Current Literature Publishing Company.

THE CURRENT LITERATURE PUBLISHING CO.

LOGOTYPES FOR LINOTYPES.

To the Editor: BUFFALO, N. Y., June 16, 1895.

Mr. Cochrane's idea of using logotypes in machine composition would, in the case of the Linotype, mean a keyboard one-half larger than at present, a magazine double the present size, and a different distributer — changes which involve considerable expense and a doubtful advantage in the matter of speed, and, by the way, are we not nearly speedy enough now? Most operators can work the keys as fast as they can read copy. If greater speed is the crying need, something to develop the memory bump, so that the operator can take up a paragraph of vessel passages or a ball score and set it without referring to his copy a second time, is what is wanted. Then, indeed, we will have swelled heads.

OPERATOR.

CANADIAN COPYRIGHT.

To the Editor: TORONTO, June 17, 1895.

For some years past the Canadian authors and publishers have been using every means to secure the protection of their business from the English and American publisher. In the year 1889 both the House of Commons and Senate of Canada passed an Act of Copyright, but up the present time said act has not been proclaimed by the British government, and until such is done the act is of no benefit to the people of Canada. During the last year Sir John Thompson, the then premier, on his visit to England, took an active interest in the question, and negotiations with the Home office only ceased owing to his untimely death at Windsor Castle. A short time ago the question came up in the Senate on motion of Senator Boulton, who contended that the proclaiming of the act of 1889 would ruin the authors of the country, on the ground that British or American publishers could set the type, stereotype the same, issue the two copies necessary to secure copyright, and ship the plates to Canada. The worthy senator stood alone in his contention, and the opinion of the majority of members of both houses is still that the act should be proclaimed at once. At the present time the Deputy Minister of Justice is in England with a view of placing before the proper officials all the facts bearing on the case, and as he is in possession of all the papers and documents prepared by the late Sir John Thompson on the subject, it is to be hoped he will be successful. In the meantime the Canadian Copyright Association has not been idle, as a few days ago a deputation, consisting of Messrs. R. L. Patterson, Dan Rose, James Murray and R. T. Lancefield, the energetic secretary, waited on the Minister of Justice at Ottawa, and requested that the government authorize the going to England of a delegate of their association to assist the Deputy Minister. Sir C. H. Tupper thanked the deputation for the interest taken, but stated that the question has now ceased to be one of copyright, that having been decided when the act was passed in 1889, and has become a constitutional one, and resolves itself into whether Canada can pass laws suitable to the requirements of the people or not. At the present time the proclaiming of the act is violently opposed by British publishers and authors on the ground that it will ruin the business, and also that it is contrary to the provisions of the Berne treaty of some years ago, which provides that the copyright law of England is law in all the colonies. Canadians will not have it that way, and every means will be used to force the proclaiming of the act at an early date. However the case goes, the printer will benefit little, as the law does not compel the setting of type in the country, but does provide for printing and binding.

WELLINGTON.

AUTONOMY OF TRADES CONNECTED WITH THE ART OF PRINTING.

To the Editor: OAKLAND, Cal., May 20, 1895.

In view of the fact that hand composition on nearly all the large daily newspapers is almost a thing of the past, the Linotypes having displaced about one-half the compositors throughout the country, materially reducing their strength and increasing the responsibilities and taxation of the remaining members, there is no existing reason why the machine operators should longer affiliate with the International Typographical Union.

Now, this suggests the question of the feasibility of organizing a Machine Operators' Union; not a branch of the International Typographical Union, but an exclusive organization to make laws and govern this new and important branch of the printing business. The great benefit to be derived by such a union cannot be overestimated, but I shall not enter into a discussion of that question at the present time, but merely offer it as a suggestion, and do recommend that it be given careful consideration, as this is an important matter and needs some of our best efforts to solve.

"Let us hail the coming of the dawn of a new era."

J. T. MOREHEAD.

FROM FRANCE.

To the Editor: PARIS, France, June 1, 1895.

The street-wall pictures, or chromo-litho posters, augment in number, size and eye-catching effects. Real talent is being thrown into this branch of the "decorative arts." Formerly colored posters were thrown off like the pictures of stage scenery — effective at a distance and by gas light, but smears on closer inspection. Now, the poster aims at finished minutiæ. Steinlein and Chéret are popular and highly appreciated chromo-poster artists, whose outputs are full of expression, originality, individualism and of witty suggestiveness. They stick in the memory, as does a bar of a popular air in the ear. The big colored poster is the fashion, and the importance of an industry commences to be estimated by the artistic respectability of its chromo-posters. Of the several industries patronizing the street picture galleries, the manufacturers of bicycles hold the record. There is nothing new to illustrate about the machine itself; all the attraction is concentrated in the wheeleresses and wheelers; the lady must be very pretty; if not exactly a Venus, nor a girl of the period, she must have speaking eyes, pearly teeth, an elegant, but not loud toilette — for the manufacturer and dressmaker go halves in the illustration. A lady will naturally note not only where a bijou machine can be purchased,

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but where the accessory riding costume can be ordered. There is much artistic amelioration in the secondary class of posters, worked off in three or four colors by the rotary machine. The colors fight well the exposure to sunshine and rain.

The production of the chromo-poster has become an important branch of special printing. Some leading firms have recently annexed such a branch to their ordinary work. The Imprimerie, Paul Dupont, for example. It started the new business in a somewhat romantic way, and placed its direction under Mr. Pal, with whom I recently had an agreeable chat. Not satisfied with his position in London, "Pal" came to Paris, to find "fresh woods and pastures new." He is a tall, well-made gentleman, creeping up to the forties, of frank and pleasing manners. By birth he is a Roumanian, his father being a native of Roumania; his mother is an English lady, of Irish extraction. In reply to my question, how he learned to speak English so purely, he said that in the family circle English was ever spoken. "Had you any inducement to come to France?" "None more than to any other part of the world. I was 'in the drift,' but felt I would succeed in the end."

"You must have been tempest-tossed a little under such circumstances?"

"And I was. Having no money, I had no need of a banker. I saw that chromo-litho posting was groping its way in Paris; there was room for extension and of amelioration. The public was favorable to the colored illustrated poster. I noted well those they stopped to admire, to laugh at, or to frown upon. But that study, though highly useful, would not pay my hotel bill."

"So you made a dash to find work?"

"Yes; I made a list of all the firms that published chromo-posters. Then commenced my Calvary. I passed in my card, and must say had never been kept waiting long for an answer, for, as a rule, no artist was required; evidently, no strangers need apply. A few viewed me as presumptuous; one firm courteously suggested to take myself off; at one notable house I offered to work for nothing for a week, till they could test my capacity. That proposal was ranked as 'shocking.' Result, there was nothing to be done with the established houses."



MISS MERTENS, CELEBRATED VIENNA BEAUTY.
Specimen of hand-tooling on half-tone plate by Gill Engraving Company, New York.

"And you pegged away still?" "Yes, but on new lines. Why, I reasoned, not call on a first-class printing firm, that does no chromo-printing, and convince them that there is money in the new business?"

"And that proved your Eureka?" "Yes; I called on the head of the printing firm, 'Paul Dupont.' It was truly a *veni, vidi, vici*. The administrator-director lent me an attentive ear, and reflected for some minutes. 'What can you sketch?' 'Any subject you propose, if you give me a pencil and a sheet of paper.' The sketch completed, he examined it attentively. I saw by his eye he was pleased. 'Leave this drawing with me; call tomorrow morning, and in the meantime seek no engagement till then.'

"To that you replied by a *nem. con.*?" "Most assuredly. Next morning I was as punctual as royalty. 'What salary do you expect?' I named my figure. 'Accepted,' said the director, and 'for five years, with other advantages, as we have no vacancy for your *atelier*, extensive as are our premises. Just let us have a walk in the grounds. That would be a good site for your office—on the edge of a pretty garden. Will you make a sketch of the building you require?'

"I did so. Two days later when I returned, the foundations of the frame house were laid, and artisans erecting posts, etc. That was two years ago; the office run up, Jack-and-the-Bean-stalk-like, is that wherein you now are. This is my studio, very large and pleasantly arranged for the light; and this is the *salle* where the drawings are made, by these ten young gentlemen, all my pupils, and of whom two are English." The walls were carpeted with past and recently executed posters, and the sketches of many new ones.

"And now we will give a look at the printing rooms. The huge litho stones, two yards square, came from Munich. They are raised by machinery, and the surface prepared in the same manner." Mr. Pal employs four colors only, but superintends the mixing himself, as well as the supervision of the copying on the stone.

"Why, you are a working lithographer?" "In fact I am one, and it is to that technical knowledge of being able not so much to tell the operative what I want, as to explain, and show him how to do it, that I modestly attribute my success.

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There are artists can draw just as well as I do, and perhaps are as qualified in the matter of colors, but there is a special advantage in having a skilled knowledge of the stones, the fixing of the copy, and kindred particulars."

"Then you are your own master in your line of work?" "Absolutely; the firm in no way interferes with me; they meet my every wish, treat and pay me like a prince. And my secret happiness is, that I have been able to reject the tempting offers of some firms with disdain, who, when my fortune was at its lowest ebb, rejected my modest application for employment with — contempt."

The Paris journals having taken thought, are adding a few inches to their — length and breadth. The *Temps* is of the inconvenient table-cloth pattern. The *Gaulois* has just enlarged to the size of the *Temps*. In October, the *Figaro* will consist of an additional sheet — which means pasting in. Machinery is being specially constructed to meet that want. That kind of newspaper is not what the French taste likes.

During the summer, a congress of master printers will be held at Marseilles. It was at one time hoped that it would agree to accept some delegated printers to take part in discussions of questions in which both parties are deeply interested. In presence of a *non possumus* on the part of the masters, a congress of working printers will meet also at Marseilles at the same time as that of the master printers, and even in a *salle* next to them. Several practical and up-to-date subjects will be treated, and the able secretary of the Federated Printers of France, M. Keufer, will be the guiding spirit of the *séances*.

The price of paper and the supply of raw materials for its manufacture continue to fix attention. Pure cellulose is advocated — on account of the durability of the paper it produces — to be utilized in the manufacture of sheets destined for public documents and for publications — worthy of being preserved. It is said that Prince Bismarck's paper mills, that turn out 5,000 tons of wood-pulp paper annually, will have a new department especially devoted to the production of pure cellulose paper. And when will New Orleans supply sheets from sugar canes — a quality of paper, from its saccharine nature, that ought to have a large employment — at least for the *billet-doux* wants? EDWARD CONNER.

FROM CHINA.

To the Editor: PEKING, China, May 9, 1895.

The whole civilized world is looking Chinaward these days. Printers are a very live part of civilization, and they will, of course, be interested to know that we foreigners are still here in this old, old capital, safe and happy. A cistern is being dug on our premises, and ten feet below the surface level they are still digging through layers of old brick and mortar — the debris of the city ages ago. I was in Shanghai, China, from 1871 to 1876, and in the United States from 1876 to 1894, and, during all the years at home, the first question asked me by printer, lawyer and doctor was, "What do they eat in China?" They do *not* eat rats and dogs except when starving. They *do* eat rice, millet, wheat, pork, mutton, fish, vegetables, pastry, sweetmeats, etc. *We* eat beef, mutton, fish, grapes, oranges, chickens, ducks, game, potatoes and various other vegetables, get foreign butter, flour and about everything else we care to pay for. Living here is not greatly more expensive than at home.

The China-Japan war, instead of endangering us here, has wakened the Chinese officials up to the fact that the presence here of Americans, English, Germans, French, etc., is a source of strength rather than a menace to them; and they are anxious that we do not run away. The people are more respectful than ever before, and more open to missionary effort. We are not, and have not been, in danger, and our work is moving quietly on. I found, on arriving here last fall, seven men (all Chinamen) at work in the American Board Mission Printing Press, of which I came to take charge. They were printing only in Chinese, using two No. 4 Washington hand presses and a small, ancient job press. It seemed strange to go back so many years in machinery. We have now seventeen men at work, and are getting a little more life into things. There is quite an assortment of English type, and we are doing some English work. Expect to get a stereotyping outfit and typecasting machine within the year. Part of the photo-engraving apparatus was so late arriving that no attempt was made to start it last fall. We are now fitting up a room with side and sky light, and hope soon to get to work. One of the first jobs will likely be a set of maps for a Chinese geography by the zinc line process. I hope to by-and-by send you samples of what we can do away off here without water works, gas or power.

It seems useless to write war news or peace expectations as the former will be "ancient history" by the time this reaches you, and the latter may be ridiculously wide of the result, so little do we know. People who have had widest opportunities to know have for years been writing of the tremendous reserve power of China, and predicting that she would shortly waken up into one of the mightiest of the nations. To the great astonishment of these people, she is proving only a huge mass of ignorant, unpatriotic helplessness — utterly helpless. Her numbers are beyond one's grasp, but it will be long before she comes to the point of having power at all commensurate with her numbers.

It seems no use to attempt giving any impression of this people. The mixture of misery, ignorance, conceit, superstition, pride and exclusive intolerant complacency must be seen and felt to be at all understood.

THE INLAND PRINTER has been coming regularly, and I prize it greatly and find it very helpful.

J. L. MATEER.

WHY IIII, NOT IV.

Charles V. of France was surnamed "The Wise," but it is due to his mistake, obstinately persisted in, that the hour of 4 is represented on the dial of a watch or a clock by IIII instead of IV. When the first clock to keep accurate time was made it was carried to Charles V of France by its maker, Henry Vick. The king looked at it and said:

"Yes, it works well, but you have got the figures on the dial wrong."

"I think not, your majesty," said Vick.

"Yes, that four should be four ones."

"Surely not, your majesty," protested the clockmaker.

"Yes, it should be four ones," persisted the king.

"You are wrong, your majesty."

"I am never wrong," answered the king, in anger. "Take it away and correct the mistake."

The clockmaker did as he was commanded, and so we have IIII instead of IV on the dials of our clocks.—*Youth's Companion.*

His majesty's "mistake" has not been blindly perpetuated, however. The opportunities for misreading IV for VI have influenced the use of IIII.

IT GIVES IDEAS.

THE INLAND PRINTER is invaluable to me, and the $2 spent per annum for it is the very best investment anyone can make. While each issue is more than worth the subscription price, yet from one I "gleaned an idea" that saved enough, or rather has made me enough, to pay for it many years already, and almost every day that "idea" comes in nicely, bringing the $$$ with it.—*Percy R. Baker, of The A. J. Showalter Company, Dalton, Georgia.*

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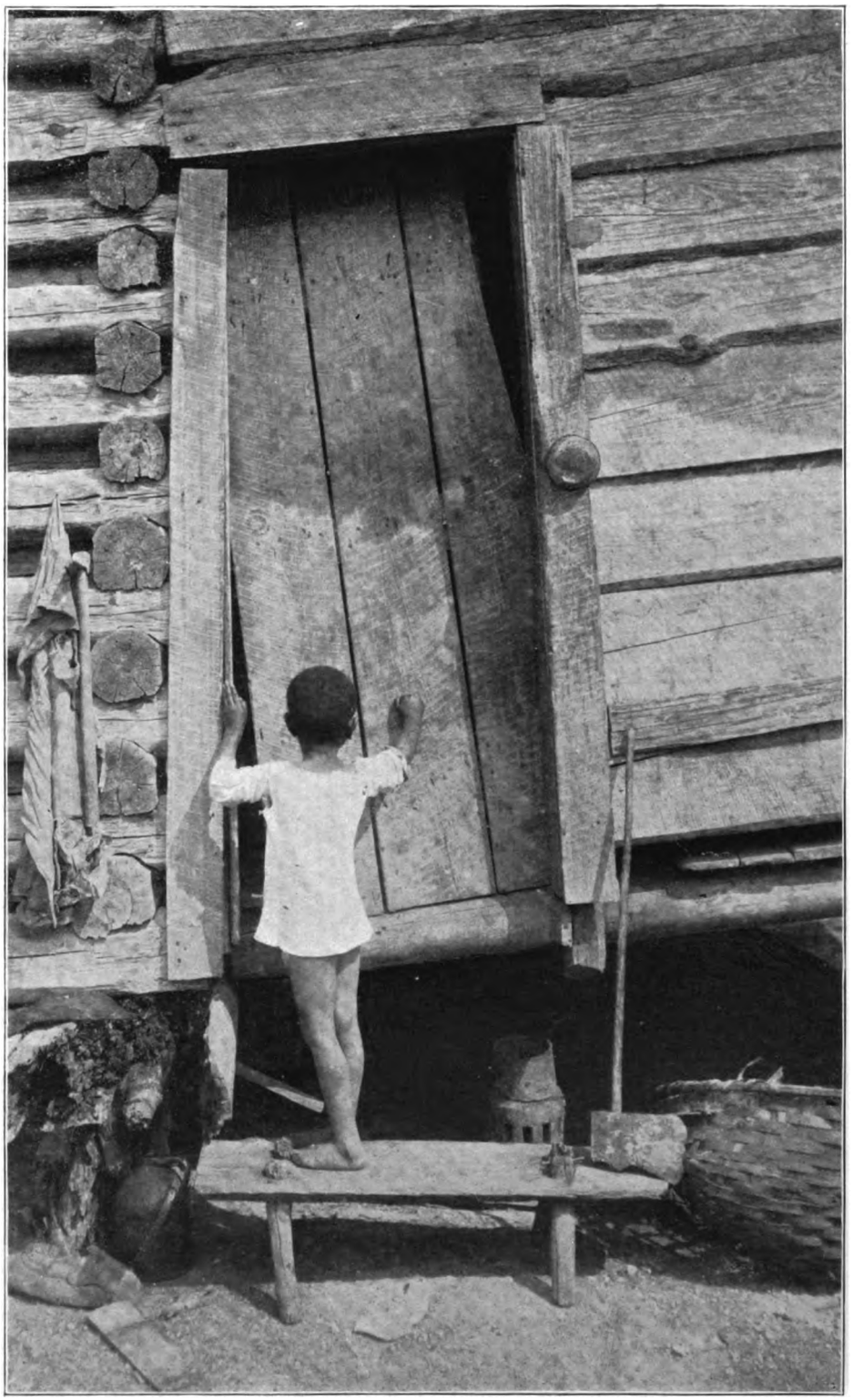


Photo by Russell Bros., Anniston, Ala.

ADDITIONS AND IMPROVEMENTS IN DEMAND.

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cheese presses used at that time. They were simply a strong frame of wood, with a heavy screw running through the top cross-piece and paralled with the uprights at the side. The operation of this screw applied the pressure necessary for the impression. This style of press, with slight modifications for the convenience of the operator, was in use for a long time, until it was at length superseded by the press in which a combination of levers took the place of the screw.

The result was not all that could be desired, the picture at the best had a harsh, unfinished appearance and was not beautiful to look upon, but it was a picture — and that covered a multitude of sins. There was one advantage about work produced in this way — it was appreciated. A man, after becoming familiar with one of these pictures could explain it to any who happened to see it, and tell what it represented, so that it could be clearly understood; and then after a while he would become so familiar with his little lecture that he could explain it to two people at a time, to the great advancement of knowledge and understanding.

It is not the intention of the writer to jest at the earlier manifestations of the art as shown by these ancient prints. Considering the time at which they were made and the difficulties surrounding their production they are most admirable, but viewed from the standpoint of today and compared with the finest specimens of process engraving and modern presswork they appear grotesque, and it is wonderful to think that one was evolved from the other.

In those days nearly all learning was confined within the narrow limits of monastery walls, and it is most befitting that in the "Hymn of Praise," which Mendelssohn wrote to commemorate the four hundredth anniversary of the invention of printing, the most magnificent chorus should be that which proclaims "The Night is Departing," heralding the dispelling of the dark clouds of ignorance and superstition and the dawn of the day of knowledge and hope and truth.

(To be continued.)

"IRONS, THE PRINTER."

WE are able to show this month a portrait of Mr. Will E. Irons, familiarly known as "Irons the Printer," of Norwich, New York, the former home of Mr. Henry O. Shepard, president of the Inland Printer Company, who recently visited the model plant conducted by that gentleman, and gained some information regarding the office which was interesting to one publishing such a journal as THE INLAND PRINTER. Mr. Irons does fine commercial and society printing, embossing, catalogue and color work, caters only to the better class of customers, and with the equipment he has is certainly able to take care of this trade as it should be. He has confidence in his ability to do good printing — this confidence being based on experience and a knowledge that all his work gives thorough satisfaction to his customers. He attributes much of his success to the information obtained by study of each issue of his favorite magazine — THE INLAND PRINTER — which he always keeps where he can conveniently refer to it.



MAKING HIS FORTUNE.—Bill: "My son Mike has a fine job on now, Pat — he's fast savin' money!" Pat: "Indade, sir — an' I thought he were a night printer!" Bill: "He is that same; but ye see he wurrks all night an' saves his lodgings — an' shlapes all day an' saves his food."—*Scottish Typographical Circular.*



CHICAGO ART INSTITUTE CLASS WORK.
Monks in a cloister, reading — Drawn by Jane Ames.

CHARACTER OF THE EARLY PRINTERS OF NEW YORK.

There were many curious characters among early printers in New York. At the present day each man endeavors to follow a pattern, and the circumstances of life do not allow much originality. Then a printer one year might be a sailor the next, and again branch out as a scientific man or a politician. Many became actors, like Barney Williams or George Jordan. While the art was less perfect, and we can pass by with good-natured indulgence the fine pieces of work then executed, we find that the men individually were stronger and more thoughtful than now, having better educations, and being more alert intellectually. In the year 1815, for instance, there were employed in New York, among its 150 printers, for there were no more, four men who attained marked distinction. Two of them, Morris and Woodworth, wrote as good verse as was then to be found in America; one was the patriotic annalist, Peter Force, to whom is owing more than anyone else the preservation of American records, his library forming the chief ornament of the congressional collection; and one, Thurlow Weed, exercised an unexampled power as a politician. Yet not one of these men, nor the two older Harpers, who were part of the same 150, ever believed that they would ever be anything higher than the owner of a small printing office, their dependence being entirely upon their own art. Their native powers and their education had, however, fitted them for greater and more responsible positions when the opportunities should come to them.—*Shipping and Commercial List and New York Price Current.*

GOLDSMITH and Boswell and Johnson, having met at the usual hour at the chophouse, Boswell observed that he had just encountered the Prince of Wales on the street. "Do you think," asked Goldsmith, turning to Johnson, "that the Prince of Wales will ever be King?" "It is impossible!" retorted the great doctor. "Utterly impossible!" "Why do you think so?" asked Boswell. "Why, condemn you!" roared the doctor, getting red in the face. "Why? Because, sir, the minute he gets to be King he ceases to be Prince of Wales." Boswell and Goldsmith paid for the beer.—*Baltimore News.*

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THE MORNING OF THE RESURRECTION.

From the People's Bible History, published by The Henry O. Shepard Company, Chicago.

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THE LATE MR. PAUL JAENECKE.

PAUL JAENECKE, late superintendent of the Jaenecke-Ullman printing ink works, at Newark, New Jersey, who died at Newark, New Jersey, on the 11th of last May, enjoyed to a greater degree the confidence and esteem of the men he employed than perhaps any man ever placed in a similar position. He literally "worked and lived" with them, having bachelor apartments connected with his office at the factory, and spending his whole time there.



Mr. Jaenecke was born in Hanover, Germany, in 1858, and was a son of George Jaenecke, head of the European branch of the Jaenecke-Ullman company. His early years were passed in study at the universities of Göttingen and Heidelberg. He came to America in 1887, and remained four years. The factory at Newark having been established about this time, Mr. Jaenecke returned to Hanover to perfect his knowledge of the manufacture of printing inks, and returned a year later to take charge of the new factory, a position he held continuously up to the time of his death. Mr. Jaenecke was unmarried, his life at Newark being rather a solitary one, but he leaves behind a host of sorrowing friends.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

F. W. C., Baltimore, Maryland, who made inquiry respecting color work on labels in these notes in the March issue is requested to send his address to R. E. Wilson, 372 South Western avenue, Chicago, Illinois.

INK TO PRINT OVER VARNISHED SURFACES.—J. C. T. writes: "Can you inform me of the best ink or substance to add to ink to work on varnished can-labels (that is, to print on the labels after being varnished), so they will print a good black color and dry quick?" *Answer.*—If the correspondent will turn to "Pressroom Queries and Answers," in June number, he will find an answer to his question.

PRINTING ADDRESSES ON ENVELOPES.—E. W. V. O., of Reedsburg, Wisconsin, asks: "What is the best method for printing addresses across the entire face of an envelope; that is, what kind of a tympan should I use?" *Answer.*—Soft tympans should be used for this purpose, and these may be made up of two or three sheets of paper on the top and a *thin* rubber blanket, or a blanket made up of a single piece of smooth cloth, or two pieces of even and thin muslin; place these next to the platen. If convenient, a piece of medium-thick blotting pad will also be found to answer for a reasonably soft tympan, which should be placed a couple of sheets below the top sheet.

WANTS A GOOD BOOK ON COLOR WORK.—J. C. T., of Chelsea, Massachusetts, wants to know of a good book on color work, and writes as follows: "A book that will teach and help an experienced pressman. I have been in the job printing business a good many years and have learned a good deal about colors, but am not proficient in a good many things. I should like to purchase a book that will be of some help to me in mixing colors and quick drying, at a small cost." *Answer.*—Earhart's "Color Printer" is about the best adapted to your wants. It is, unquestionably, the very best and cheapest work on color printing, color mixing, color harmony, etc., that has been published anywhere. You can purchase it from the Inland Printer Company for $10, postpaid. As the remainder of the edition is now small, it is advisable to secure the book before it is too late to do so.

ABOUT SETTING SPRINGS ON CYLINDER PRESSES.—G. A. R., of Decatur, Illinois, in a letter to us regarding the jarring of the building by the press in use, asks: "Will you please answer the following question in the 'Notes and Queries': Should the *back* spring (on a Hoe three-revolution, seven-column quarto newspaper press) be set stronger than the front one? If so, why? We have one in our office that is set that way, and I can find no one who can explain satisfactorily the reason of it. Our press jars the building very much, although it is well braced around and under with wooden blocks, beams, stone, etc. It jars the most when passing the back center." *Answer.*—The springs should be set as nearly uniform and strong as is consistent with heavy and rapid production. If both springs are set too light the result will be excessive wear on the running gear, the bevel rack and the universal joint; the same result will follow if set too strong, but largely augmented. Setting the back spring slightly stronger for heavy forms is commendable, for this reason: the rollers and distributors, as well as the entire inking apparatus front, help to tone down the momentum of the front spring, both in meeting and leaving the points of contact. The back spring has none of these regulating helps, when the cylinder impression and bed leave each other; thus the spring alone is left to its function with the traveling bevel rack and tumbler gear which is pivoted to the shaft of the universal joint, to perfect the operation of the return movement. Not always is jarring caused by the condition of the spiral springs; for often the cylinder and bearers are set too close, as well as the tympan made too full, and as the impression plane of the bed and cylinder ends there is sudden relief from immense pressure, hence thud and jar are concomitant.

REDUCING NEWS INK FOR ROTARY PRESSES.—J. J. A. says: "The business manager of the newspaper on which I am employed orders the ink for the quadruple machine that I am pressman on. As he is like many other men occupying similar positions—ignorant of all mechanical necessities, etc.—he "goes it blind," and orders what he likes and gets the largest discount on, be it bad, good or indifferent; with this result, that I am obliged to make the best of a bad bargain. A few weeks ago a consignment of news ink reached our pressroom; it was so strong in smell and body that it stood alone, and could not be made to flow in the fountain or give color fast enough; as I had only machine oil on hand I endeavored to reduce the ink with some of that; but after I had got enough reduced to run in the fountain it had almost lost all trace of color, and when I opened up the screws to try a greater flow, it only added to the difficulty by filling up and producing a faded, greasy effect on the paper. What should I have on hand for emergencies like the one described?" *Answer.*—Your manager, in the first place, might be "substituted," as, indeed, might many others, with advantage to the concerns with which they are identified. There are grades of news ink, and kinds of news ink, which have baffled, and still will continue to baffle, the heroic efforts of the most skillful pressman to make work successfully, the makers of which continually follow up just such "figureheads" as you allude to and sell to them just such "stuff" as you complain of. For much of this material (known under different names as news ink, and "peddled" around by concerns who know not how to manufacture a pound of good news ink) there is no means of "doctoring" it so as to improve its working qualities. However, it is wise to be prepared for emergencies that

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may arise from time to time, and as good news ink not quite suitable for fast press use may sometimes get into a news pressroom, we advise that a small quantity of benzine and coal or paraffin oil be kept on hand; and when ink is too stiff to flow sufficiently free in the fountain, that it be slightly reduced with either of the oils. If it sets off too much, add a little of the benzine. Mix all well into the ink.

TROUBLE WITH OUTSIDE EDGES.—H. A. W., of Albia, Iowa, writes: "I send you by mail copies of the semi-weekly newspaper printed here. What worries me is this: The outside edges of the form 'grind' or mash. The press has been run for twenty-five years. For packing I use two sheets of pressboard, one sheet of manila 24 by 36, 120 pounds, a draw sheet of fine muslin, and on that one sheet of 22 by 32, 40 pound supercalendered book. The impression, I think, is about as even as I can get it, unless I make ready at each run, and I have not time for that. The gears and universal joint are so badly worn that there is about three-eighths of an inch (measured on the cylinder) of lost motion, which I think causes the grind on the outer edges. Can you tell me of any manner to remedy it?" *Answer.*—The impression shown on the sheet sent for examination is quite even and good, were it not for the indentation on the extreme edges of the taking and leaving ends of the sheet. If the cylinder and bearers on the bed are set uniformly right and both traveling accurately together, we cannot see how any undue grind can occur, *unless* the taking and leaving ends of the *bed bearers are worn down* below their proper height. On looking over the sheets sent us we cannot detect the slightest grind on the middle or inside margin ends; on the contrary, the uniformity of the impression, without make-ready, is remarkably good. This leads us to the conclusion, that if the bearers are true then there is some fault with the manner in which the packing is put on the cylinder, both at the taking on and leaving ends. Let our friend examine the pressboards and see that they *lie straight and perfectly close to the cylinder head at both ends;* then try placing the muslin next to these, and draw this as tight as possible; over this let him put the manila sheet, and make it fast, front and back, with paste, along the edges; when dry, dampen the manila sheet with clean water and a sponge. As soon as dry, the tympan will be perfectly taut and ready for work. There can be little doubt that the press needs overhauling and bushing in many of its parts, particularly the boxing, gears, star-wheel, etc. The putting in of a new registering rack alone would not mend matters as they stand; because the lost motion in the various parts can only tend to jeopardize the utility of the new register rack and to completely ruin the accuracy of the impression of bed and cylinder, still, apparently, quite good.

"I MAK SICCAR."

Scottish history affords us a few well-known phrases. Just before Robert the Bruce began his memorable struggle for Scottish independence, he was one day in conference with John Comyn, a claimant for the Scottish crown. He accused Comyn of betraying his designs to Edward. "You lie!" said Comyn. Bruce, enraged, drew his dagger and stabbed him; but, shocked at what he had done, he rushed out of the church where they were and cried: "I doubt I have slain the Red Comyn!"

"You doubt?" said Kirkpatrick of Coseburn, one of his followers. "I mak siccar!" (I make sure), and running in finished the deed. The Kirkpatricks have from that day adopted the words as their motto.—*Chambers' Journal.*

IN one city I found a man who thought he had advertised too much. In another city a man told me he wished he had put his money into advertising in place of real estate.—*S. O. E. R.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

DALZIEL'S HARD-METAL STEREO PROCESS.—In the April issue of this paper reply was made in this column to an inquiry regarding the "fine-art hard-metal printing plates" of Harvey Dalziel. Intimation has been received from Mr. J. H. Ferguson, 446 Pearl street, New York, that he is sole agent for North America for this process, and that he will be pleased to furnish the fullest information regarding it to anyone interested.

STEREOTYPE PASTE AND POWDER.—James B., Selma, Alabama, writes: "Please give me the latest and best recipe for stereotype paste. Also tell me what powder is used by stereotypers to fill the blank places in forms, and how it is applied." *Answer.*—You say that you are a subscriber for THE INLAND PRINTER. Turn to last year's papers and you will find recipes for both paste and backing powder. If you have not got them write the company and they will send them to you. The powder is put on with a small piece of board. One half of a cigar box lid makes a good tool by making the edge smooth and slightly rounded with fine sandpaper.

UTILITY OF SECONDHAND NEWSPAPER TYPE.—W. F. D., Valley City, North Dakota: "Many daily newspapers which have put in machines are offering their body type for sale cheap, much of which is in good condition. Is this type suitable for printing from direct—will it last? I have been informed that type from which matrices are made contains more antimony than ordinary type, and that the action of a cylinder press breaks off the serifs (I guess that is the way it is spelled)." *Answer.*—Type made for stereotyping is usually harder than that which is intended for use on a press, but it can be used on presses if it has been properly handled. The greatest obstacle is that it is liable to be uneven, caused by the heat in the steam table expanding the metal. As the type is locked in a solid type-high steel chase it is impossible for it to expand save in length. If there is any part of it that has been stereotyped several times without having been distributed, it is very likely to be higher than type high.

WHERE TO OBTAIN INFORMATION ON STEREOTYPING.—W. C. Calverley, Littlebourne, Dunedin, Otago, New Zealand, writes: "As a pressman and a subscriber to your paper I have read with great profit and interest your articles on stereotyping, and I would now like to learn all I can about the subject. What other publications or what book can I obtain that will give me all the necessary information *re* metal, paste, flong, matrix, etc. *Answer.*—There are no books published on stereotyping that will give you as much information as the files of THE INLAND PRINTER if you will read the numbers for the past year and a half. Therein appear articles on every branch of the business, and if you wish any further information we are always ready to give you our opinion and the benefit of our experience. "Stereotyping by the Papier-Maché Process," written by C. S. Partridge, advertised in these columns, is the latest and most complete work on the subject that we know of. Its price is $1.50 postpaid, and can be obtained of The Inland Printer Company.

SINKS IN STEREOTYPES.—P. A. B., Morrison, Illinois, writes: "We have a —— stereotype outfit and have some trouble by the casts sinking in places. What is the cause of this and how can I remedy it? Some of the plates have been cast several times before they would come up right. I

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have sent you one of our papers and have marked most of the plates so you can see how they come up. The mold is made of four sheets of tissue and two of backing paper. I also use a backing powder. The molds on the ads. are beaten in quite deep. The metal is from the ——— Metal Company, Chicago. I use one-half stereotype metal and one-half old type, bases, slugs, etc. The metal is usually hot enough to brown paper, sometimes not so hot. If you can give me any information that will help me out of my difficulty I will be very much obliged." *Answer.*—Your trouble lies in your metal. If you have sinks near the gate or tailpiece and if the metal looks gray it is because there is not enough tin in it. If the sinks are in the center of the cast and not at the gate or tailpiece it is because there is too much tin in it. But from your letter I judge that this latter is hardly probable. Add a little tin to your metal and burn it out, first with resin and then with oil, and you will probably not have any more trouble. Let me warn you to be very careful or you will ruin your type if you have no steam table, as I presume you have not from the description of outfit.

TREATMENT OF LINOTYPE METAL.—C. A. R., Oshkosh, Wisconsin, writes: "I am a regular subscriber to your paper. Have had my name on your subscription list for three years, I think, and during that time I have gathered much valuable information about most everything pertaining to the printing business. Lately I have become much interested in your articles on stereotyping, and also in the articles that have appeared occasionally on machine composition, particularly those on the Mergenthaler machine. Am a Mergenthaler machinist at the present time, and have charge of the machines on the *Daily Northwestern*. This is perhaps the reason why I am interested in your articles on stereotyping. Went to Brooklyn last winter to learn the peculiarities of these machines, and was in the factory at that place for two months. But I have found out since my return from Brooklyn that there is much to know besides what a person learns at the factory. One of the things that I do not know and which I would very much like to know is how to care for and treat linotype metal. It seems to me that the simple melting of the metal is not enough treatment to insure its permanency. In other words, it seems to me that there should be something done to the metal in order to have it thoroughly clean and properly toned. Can you put me on the right track? Print on article on the above subject in your next issue, or tell me where I can get a treatise on same. *Answer.*—If you will look over your INLAND PRINTERS you will find an article on "Linotype Metal." The metal used for linotype should be kept clean. This can be done by heating the metal to about 400° Fahr., or until it will scorch a piece of paper (not burn it), then add about a pound of resin to 1,000 pounds of metal and stir for fifteen or twenty minutes. Set the resin on fire and let it burn off. Then skim off the dirt. After you have thoroughly skimmed the metal put a lighted paper in it and throw in about a half pint of coal oil, but do not put in the coal oil first and then light it or you will be in danger of getting burnt. While the oil is burning stir the metal until all the oil is burnt off and then skim off the dirt that has risen to the top. Then add a small amount of plumbago (blacklead) and stir that well also. Rub your slug molds with plumbago. This will make your machine work easier. In regard to the metal it should have more tin and less antimony than stereotype or type metal, as it is only used a few times before remelting. This kind of a mixture melts at a lower temperature and this saves gas. You will find that by keeping your metal clean and using more tin that you will get better results. Never let metal get red-hot because the tin is the metal that melts at the lowest temperature (424° Fahr.), lead at 612° and antimony at 842°. It is also the lightest metal and will rise to the top and burn off. Thus it is very essential that you should keep the metals well mixed. Never use heavy or low-grade oil — that is, common lubricating or machine oil — in burning off your metal, as it will gum the machine and cause you trouble. You must use either plumbago or oil that is intended for use where there is a dry heat, such as is used on gas engines.

THE DALZIELTYPE PROCESS OF COLD STEREOTYPING.—On page 365 of this issue appears an illustration of the practical utility of the Dalziel process which is of interest because it is the first severe test of its qualities which to our knowledge has been made in this country. Various attempts have been made to introduce different methods of cold stereotyping on this side of the water, but without sufficient success to justify mention in detail, their fault being mainly that each was found to be more ingenious than practical. That the Dalzieltype process is entirely a practical one is attested by the fact that it is in constant use in some of the largest houses in England, France, Belgium, etc., on publications some of which require as many as a hundred thousand impressions in the printing. The original half-tone cut is printed with the dalzieltype made from it side by side, and considering the hardness of the paper used in printing THE INLAND PRINTER, this is a test which would bring forth imperfections in the plate did any exist. It is hardly to be expected under these circumstances that even a carefully made electrotype would compare favorably with an original half-tone, since some of the fine points must necessarily be lost in the reproduction, and yet but little difference is noticeable in the effect obtained from these two plates. The advantages to be derived from the use of dalzieltypes are: Any woodcut or other letterpress printing surface can be duplicated, in the cold press, without injury to the original and in less time than required to make an electrotype. Matrices are as deep as the type from which they are made. Greater sharpness and delicacy of the face than on plates made by the ordinary process of stereotyping and electrotyping may be obtained, the accuracy of the reproduction being such that duplicates of woodcuts or half-tones print practically equal to the original. The casts may be flat or curved. The metal being hard, the plates will stand long runs. The process is easily learned. The cost of the outfit is much less than that of an electrotype plant of equal capacity. Further information may be obtained from J. H. Ferguson, agent for North America, 444 Pearl street, New York.

PRINTERS' TEXT-BOOKS.

A correspondent signing himself "W. H. W." writes: "I am quite anxious to find a book that instructs in affairs pertaining to the successful management of a printing office — giving hints on estimating on work, instructing as to sizes and quality of paper, ideas for the pressroom, and any information helpful to a man who is not 'up with the times,' and whose lot is cast far from the advantages of a large city. I know THE INLAND PRINTER treats of those matters; but, although I read it every month, I would like your opinion as to a treatise devoted entirely to this subject — a *vade mecum*, so to speak — small, but compact. Is there any such work in existence?" If "W. H. W." will consult our advertising pages he will find a number of books mentioned suitable to his needs. THE INLAND PRINTER'S "Vest Pocket Manual of Printing," price 50 cents, would probably be a desirable adjunct to some of the larger works. The printing art ramifies in too many directions to make it possible for the field to be covered satisfactorily in one single small volume. MacKellar's "American Printer" is the smallest and most comprehensive book we know of suitable for the needs of our correspondent. It is now of course a little antiquated, but it should be studied by every printer.

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THE HERMIT OF PINE RIDGE.

Engraved by
Illinois Engraving Company,
Chicago.

Sketched from life
By C. W. Traver.

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CHARLES WARDE TRAVER.

IN the July, 1893, issue of THE INLAND PRINTER, the work of Mr. C. W. Traver was favorably commented on and the prediction made that his evident talent and determination to excel in his art would bring him his reward in due time. About the close of the World's Fair Mr. Traver left Chicago for the Pacific Coast, and since that time he has made a tour of Southern California and Mexico, making illustrations for the Atchison, Topeka and Santa Fé railroad. The press of the Pacific coast has frequently spoken of Mr. Traver's work in terms of high commendation, and his development in decorative drawing is certainly very unusual. He is a very warm admirer of the work of Mr. Will H. Bradley, and has naturally been considerably influenced by the bold and original genius of that artist. The cover design and the etched headings to THE INLAND PRINTER this month are the work of Mr. Traver, and although produced under pressure for time they are certainly worthy of the most pretentious publications issued in America. The cover design for *The Household*, shown on this page much reduced from the original, is a good example of the sharp, clean lines preserved by him in his work and the half-tone reproduction opposite hereto, from a wash drawing of an old solitary of the mountains, is a fair specimen of his more recent work in another medium. Mr. Traver is at the present time enjoying an outing trip through the Sierra Nevadas. Toward the close of the summer it is his intention to return to the East and to locate his studio in New York.



C. W. TRAVER.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions and queries of those specially interested are cordially invited hereto and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

HEADINGS IN TABLES.—J. A. C., Portland, Maine, writes: "In the September, 1893, number of THE INLAND PRINTER, a correspondent on tabular work says that headings should read toward the columns, but I notice that in reports of different organizations in different States there is not one in ten that reads that way. I think your correspondent is right, but is he authority for that statement?" *Answer.*—Ten to one seems a good indication of prevalence, and the matter is a conventional one. Most good printers make such headings read upward, the easier way to read them; but many of our best printers will have them the other way.

PLURALS.—S. M. W., Baltimore, asks: "If there are several documents—we may call them surveys—numbered, is it correct to say Surveys No. 103, 104, and 105, or Survey Nos. 103, 104, and 105? Is it correct to say Houses No. 38, 39, and 40 on Baltimore street, or House Nos. 38, 39, and 40 on Baltimore street, meaning three separate and distinct houses?" *Answer.*—Neither expression in either question is correct. "Surveys Nos. 103, 104, and 105" is right, and "houses Nos. 38, 39, and 40," in speaking of the surveys and the houses. In referring to the numbers, "survey-numbers" and "house-numbers" are proper forms, and such and a few other compound words, as in "ten-foot pole," are the only collocations in which a plural idea is properly expressed by a singular form.

GENT'S OR GENTS'?—H. R. M., Monmouth, Illinois, writes: "In 'Proofroom Notes and Queries,' in the May INLAND PRINTER, I note what you say on the use of the apostrophe in the word 'gents'.' But in the example given, '$1.50 buys a good gents' shoe, and $1.50 a fine ladies' button,' should the words not be singular, 'gent's' and 'lady's'?" *Answer.*—The plural forms stand as adjectives, "a gents' shoe," "a shoe of the kind that gentlemen wear," etc. It is better grammar in all such cases to use the plural, as "a printers' magazine," not "a printer's magazine."

PROOFREADERS' SOCIETIES.—A. E. A., Roslindale, Massachusetts, writes: "Do you know of a proofreaders' society in the United States? I have read in THE INLAND PRINTER suggestions that some be formed, but have never seen any references to any that are already organized. If you know of any, I would esteem it a favor to learn the addresses of the Corresponding Secretaries from you." *Answer.*—The Chicago association of proofreaders has been mentioned frequently in our columns. Its corresponding secretary is Ralph W. Norwood, 17 Nassau street, Chicago.

CAPITALIZATION.—R. B. H., Schaghticoke, New York, asks: "Should not such words as association, company, church, day, etc., begin with capitals in sentences like the following: 'The Union Sunday-school association, assisted by the Boston Opera company, will give a concert at the Presbyterian church on Memorial day'?" *Answer.*—The common rule that proper names should be capitalized calls for the capital letter for Association in the sentence given, and for Company and Day if they are considered parts of particular names, as they commonly are. "At the Presby-



COVER DESIGN.
From an original drawing by Charles Warde Traver.

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terian church," however, means merely "at the church of the Presbyterians," and church should not be capitalized, as it is not part of a proper name, though it is so in such a name as "Westminster Church." The difference between the churches is the same as that between companies. For a corporate name, as for a particular business association, the capital should be used, but not if a mere aggregation of opera-singers is meant. Thus we should write "The Boston Amusement Company sent a 'Macbeth' company on the road." One may choose almost anything, though, as far as usage is concerned. Three papers in different parts of the country published the same dispatch, one copy containing "the United States Circuit Court," another "United States Circuit court," and the third "United States circuit court." Opinions differ. See articles on capitalization in our March and April issues.

QUALIFICATION AND TRAINING OF A PROOFREADER.—W. M. H., Plankinton, South Dakota, writes: "Desiring to use the information in an article pertaining to proofreading, I write to ask if you will kindly favor me with your opinion as to the qualifications necessary in a competent proofreader, and the training he should have." *Answer.*—We have treated this subject fully in various articles, but think the following, from a "Printers' Grammar," by C. Stower, published in 1808, will be interesting: "It has ever been the pursuit of eminent printers to aim at accuracy, by their particular care that the effects of their profession should appear without faults and errors, not only with respect to wrong letters and false spelling, but chiefly in regard to their correcting and illustrating such words and passages as are not fully explained or expressed, or are obscurely written in the copy. The office of corrector [proofreader] is not to be conferred on one that has merely a tolerable judgment of his mother tongue; but who has some knowledge of such languages as are in frequent use, viz: Hebrew, Greek, Latin, French, Italian and German, and possesses a quick and discerning eye—these are the accomplishments by which a corrector may raise his own and his master's credit. . . . What is chiefly required of a corrector, besides espying literal faults, is to spell and point after the prevailing method and genius of each particular language; but these being two points that never will be reconciled, but always afford employment for pedantic critics, every corrector ought to fix upon a method to spell ambiguous words and compounds always the same way. And that the compositors may become acquainted with and accustomed to his way of spelling, the best expedient will be to draw out, by degrees, a catalogue of such ambiguous words and compounds. [Good advice—and a book may be bought of the Inland Printer Company that will help wonderfully well as to compounds, even if the forms of its large list have to be changed by marking in the book.] As it is necessary that correctors should understand languages [many good news proofreaders do not, though], so it is requisite that they should be acquainted with the nature of printing, else they will be apt to expose themselves in objecting against several things that are done according to method and practice in printing. It is for this reason that correctors in most printing houses are chosen out of compositors that are thought capable of that office, and who know how not only to correct literal faults, but can also discern where improprieties in workmanship are used."

COMMA BEFORE A CONJUNCTION.—Mr. W. P. Root, Medina, Ohio, writes: "In your January issue, Mr. Carruth uses the expression, 'John, James and George went fishing,' and maintains that no comma should be used after James. That depends. Suppose he were speaking to John, and wishes to tell him that James and George have gone fishing; would he not punctuate the new (and different) sentence just as he did his first one? Here he speaks *to* John, *of* James and George. But suppose he wishes to speak to the reader, and tell him that all three went fishing; and suppose, again, that he writes 'John, James, and George went fishing,' can he not see and feel that the verb 'fishing' has three separate and individual subjects, all in the third person, whereas he expressed but two? Here is a parallel sentence I saw lately in this same journal: 'Type, leads, slugs, etc.' Not a printer in America would omit that last comma; and yet 'etc.' means 'and other things.' Be consistent, gentlemen. Punctuation is based on grammar only, and has no necessary reference to elocution. The reader is not supposed to read aloud, but to himself; but in reading the sentence Mr. Carruth has given, I certainly would require a scholar to put as much bend in the voice after James as if a comma were there; otherwise the writer would be misunderstood, for the reasons given." The editor of this department is of the same opinion. Mr. Root knows and says just what is right. Omission of the comma is more common now than its insertion, yet any man and every man may be challenged to state anything like a reason for its omission. Reasonable punctuation *demands* its use when each noun or phrase is a separate subject of the verb.

THE NUDE IN JAPANESE ART.

The attention of the authorities of Japan has been temporarily diverted from diplomatic complications to the consideration of a rather curious question of ethics. It appears that a young native artist, fresh from the studios of Paris, has exhibited at the exposition now in progress at Kyoto a very striking picture of a woman contemplating her own unadorned beauty in a mirror. It is the first appearance of the nude in Japanese art, and its display has provoked an outburst of indignant protest, although it would cause no comment whatever in any gallery in Europe or America.

The Japanese live much closer to nature than we do, and travelers in this country often witness spectacles which would demand the interference of the police in any other land. The lower classes of the people seem to have no sense of modesty in matters of everyday life, and make no attempt to conceal those portions of the person which are always hidden elsewhere. In the interior it is a common thing to see women and men entirely naked bathing together in streams and ditches by the roadside, but hitherto the Japanese artists have ignored the undraped figure altogether, and confined themselves to the reproduction of foliage and flowers, natural scenery, landscapes, bird and insect life, covering almost the whole field of beauty except that of anatomical symmetry. Their uniform avoidance of the nude implies no special severity of morals, but is due simply to the fact that the women of their race are not famous for fine figures, and the unclothed body has always been associated with physical toil. You see gods and mortals represented in gorgeous draperies, but there are no statues of marble or bronze in any of the public or private collections of art.

The innovation is therefore startling to a conventionalism that has not included such types of beauty within its ideas of propriety. The director of the exposition has refused to remove the picture on the ground that it represents a recognized school of foreign art, which sooner or later will be introduced into this country, and suggests that if Japan, as is proposed, should hold an international exposition, grave difficulties would be experienced if the display of such paintings or nude statuary should be prohibited. He forwards the protests with a photograph to the minister of education, however, and says:

"If you, from your official point of view, deem the picture objectionable, or if the authorities consider such a course advisable, I will, of course, remove it."—*William E. Curtis, in Chicago Record.*

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ROBBIE'S IDEA OF NAPOLEON.

(Gained from Picture Books.)

Napoleum was a dreadful man what lived in France one time,
And he could shoot a cannon and at eight miles hit a dime.
He wasn't 'fraid of no one, and he carried lots of knives,
And when he went to battle he just slew a heap of lives.

One day he took the King right up and cut his head off short,
And told the people round him he was going to run the court;
And any one that didn't like to have him round at all,
He stood up 'fore a cannon and he hit him with a ball.

He went an' fought the Austriches, though I don't know what for;
I don't think he did either, 'cept he wished to have a war;
And then he went to Venice, and he said to her: "I shall
Chuck all your horty Doggies out into your old canal."

And after that he walked across the snow-clad icy Alps,
And killed a lot of foreigners and took away their scalps;
And then he said, "I guess I've had about enough of-war,
I'll go back home to Paris and become an Emperor."

But he was much too fond of blug to stay at home in peace,
And so he went to Roosher, where he left his army freeze.
And through the snow he came back home an' staid there for a while,
And got sent to the Island in a thing they called Exile.

But no—he wouldn't stay there—though 'twas very nice and snug.
He had a lot of fun there, but he didn't get no blug,
And so he rowed across to France once more to have a fight,
And Wellington he licked him just completely out o' sight.

And I am glad he got licked, because if he had won,
There wouldn't been no rest for me—there'd be no rest for none;
For sure as fate when he got through with all his foreign fuss,
He'd been a-comin' here an' shootin' cannon-balls at us.

—*Harper's Bazar.*

NOTES AND QUERIES ON PRINTERS' PROFITS AND ESTIMATES.

CONDUCTED BY LEON HORNSTEIN.

To this department the contributions of everyone interested in sound business methods in the printing trade are respectfully solicited. Individual experiences in estimating on work are especially invited, and all inquiries in regard to estimating will be answered, or published with a request for the opinion of those who may be informed. As this department necessarily embraces a very wide field, contributors are specially requested to be brief and pointed in their communications.

OFFICERS OF CHICAGO TYPOTHETÆ.—A. A., Chicago, asks for the names of the officers of the local typothetæ. President, R. R. Donnelley; vice-presidents, Fred Barnard, A. R. Barnes; secretary, Thomas Knapp; treasurer, Franz Gindele; executive committee, W. P. Dunn, Andrew McNally, W. D. Conkey, C. H. Blakely and Amos Pettibone.

THE New York Typothetæ, in its pamphlet on "Rules and Usages," suggests the following rates for composition of pages containing less than 1,000 ems:

900	ems	and	over,	80	cents	per	1,000	ems.
800	"	"	"	85	"	"	"	"
700	"	"	"	90	"	"	"	"
600	"	"	"	95	"	"	"	"
500	"	"	"	100	"	"	"	"

As pages grow smaller in size the cost of making up per 1,000 ems is necessarily greater, and this should be taken into consideration when figures are made.

THE "rush" job with which the city printer must contend can be hurried without loss of time on the part of expensive office hands by attaching a red ticket to the job when it is turned in. Care should be taken that this red ticket does not become too familiar a sight, else it loses its effectiveness, and the man who has made the promise will have to stand over the job until it is done just as he would if no red ticket were attached. Let it be understood all around that a red ticket means "no delay," and that it is used with discretion and only on such jobs as require the promptest attention.

THE government recently invited bids for the construction of the new temporary post office building at Chicago. There were fourteen bids and they ranged from $153,000 to $179,751. Thus it will be seen that the bids of the building contractors do not vary eight per cent from an average of the two extremes. A catalogue was recently contracted for in the same city on which there were eleven bids presented, ranging from $3,450 to $4,624. There would be no particular significance in these figures if this variation were exceptional, but similar cases come to light every day and suggest the need of proper education on the subject of estimates.

PRINTING a job from the original manuscript is always worth more than reprinting it. A great injustice is frequently done by the consumer who does not and cannot be made to understand this. What requires the most expert help in the house when first gotten up can often be duplicated by a cheap apprentice, and the two jobs when finished look just alike. A printer, explaining this to a fault-finding customer some time ago, used a very happy illustration, "My brother built a house which cost him $4,500," said he. "I am building one just like it and saving $600, because I am using his plans—the two houses will look just alike, but the duplicate will not cost as much as the original."

A PRINTING house in this city which has kept a careful press record, taking a year during which they were exceptionally busy, gives as the average daily impressions on two eighth Gordon presses 7,158 and 7,715 respectively, and on three quarto Gordon presses 5,113, 5,838 and 5,724 respectively. The work on the small presses included many long runs of envelopes, postal cards, tags, etc., which undoubtedly brought up the average considerably. These figures are of little value except to show that the capacity of such presses is usually overestimated. In the same office the daily average of all except one of the cylinder presses was higher than the quarto Gordon presses, and one of the cylinders with a bed 24 by 30 even surpassed the highest average of the eighth Gordon presses.

A SUBSCRIBER from Dallas, Texas, submits a sample of a seed catalogue gotten out by a lithographing house in that city. The cover is elaborate, printed in blue and gold, and is a fair job. But when a lithographer attempts letterpress work he makes a total failure of it. The inside of the catalogue is wretched. Yet the printer who forwarded the sample complains that a larger price was paid for it than if it had been done by a printer, the presumption being that lithographing is better and worth more money than printing. A lithographed cover may be very desirable at times, but it is much safer for the parties ordering such work to give the entire contract to a printer than to a lithographer. A printer can appreciate good lithographing, but few lithographers seem to be able to appreciate good printing.

INK is perhaps the most deceptive of all the items which enter into the cost of a job. Experts at figures often go sadly astray when the ink is estimated. In poster and label offices this feature of the work is reduced to an exact science, but the ordinary job printer cannot be too careful in computing the quantity of ink required on a job which calls for a large amount. One proprietor of a large plant says that he never trusts his own judgment in such a case, but always gets the estimate of the foreman of his pressroom and then doubles it, and frequently falls short then. A recent instance is one where a man who usually devotes himself to book and job work undertook to run a large label requiring, as he thought, about ten pounds of yellow ink. As he sent for the seventh ten-pound can he wrote at the bottom of the order: "Send the recipe so we can make the balance ourselves."

A PRACTICAL way of keeping samples for reference is by attaching a finished copy of each job to the job ticket, and filing them by number. In case of blank books a single leaf will suffice. Tickets so arranged necessarily occupy a great

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deal of room, but this method results in an immense saving of time in case jobs are duplicated. Moreover it furnishes a clue to many an item which comes up for dispute months after a job is completed. Some offices adopt the plan of printing an impression of the form on the back of the job ticket instead of saving the sample. This answers for small jobs, but is of little value on larger work. A. K., of Oakland, California, says: "To satisfactorily arrange samples of all jobs in a printing office is a very complicated thing, as they all differ more or less. I use a job tag, date and number it, fill it out and print job on back of tag; if job should be larger than tag, a sheet of the job is pasted on back of tag, and then tag is filed by number. Besides this I have scrap books for samples of finer work and a set of drawers for bulky samples."

T. B. BROWN, of Topeka, Kansas, writes: "I would like to have your opinion as to a proper method of apportioning profits and losses to the several departments of a printing office on a single job. For example we will suppose a case: A submits a 32-page catalogue to B to print. He proposed to B that if he would do it for the same price that C charged the year before, he (B) could have the job. No itemized estimate was made, but a hasty examination of the copy convinced B that there was 'good money' in it. C's charge was $250 for 8,000 copies. Upon completion of the job B found the cost to have been as follows, according to the job ticket: Composing room, $72.35; stock, $60.80; pressroom, $14.20; bindery, $14.90; total, $162.25; balance, $87.75. Now, by what process would you apportion the profits between the several departments?" It is proper in a case of this kind to credit each department with the cost and the usual percentage of profit, just the same as if an estimate had been made. If there is a surplus the office or countingroom is entitled to the credit. In case one of the departments had made a distinct saving, the case would be different. For instance, if the pressman had found it possible to run the form alongside of another on the same press, with the assistance of an extra feeder, the pressroom would still be entitled to credit for the 8,000 impressions at the regular rate. The illustration is purely fanciful because it is not likely that a 32-page form could be worked in that way. In regard to the margin above cost allowed to the different departments, that is a matter that each office must decide for itself. Generally speaking, it is not feasible to credit each department with the same percentage of profit. This percentage must be gauged for each department by its capacity, the condition of the market, the possibility of curtailing expenses in dull seasons, etc. The office or countingroom is entitled to the credit for anything in excess of the regular margin, since this extra profit is due to the shrewdness, diligence or extra effort of the man who takes the job.



FIRST ESTIMATES.

KEEPING IN TOUCH WITH THE TIMES.

Barry & Son, job printers, West Alexander, Washington county, Pennsylvania, in sending their subscription for THE INLAND PRINTER, say: "We have never been subscribers to your paper, but we have bought a good many copies when ordering type and material. We have always ordered the current number, and have found your publication so valuable that we concluded to become regular subscribers." THE INLAND PRINTER is the most practical and the most complete informant that the modern printer can appeal to. Its "fee" is only $2 per year.

NOTES AND QUERIES ON PROCESS ENGRAVING.

BY M. WILLIS.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

TEXT-BOOK INSTRUCTION IN PHOTO-ETCHING.—J. W. Shea, May's Landing, New Jersey, asks for information on photo-zinc etching. The information can be more readily and satisfactorily obtained without sacrificing our space, in some of the more practical text-books, "Schraubstadter's," for instance, price $3. It may be ordered through this company. After our correspondent has read and digested the instructions given in the book his inquiries on the various topics will be cheerfully answered by us. For us to attempt to describe the full theory and practice of photo-etching in these notes would require more space than can be spared.

RETOUCHING PHOTO-COPIES FOR HALF-TONE REPRODUCTION.—"C. M. T.," Indianapolis, Indiana, writes: "I would be gratified to have information of the best method of retouching photo-copies for half-tone reproductions—the best colors and how to mix same, to avoid the breaking of the wash upon the glaze of burnishing. Are the photos subjected to some treatment removing the glaze, or how is it overcome?" *Answer.*—A thin paste made of arrowroot applied to the surface will do away with the glaze or burnish of photograph. A great many different solutions or methods are used, but the above is preferable to any. It should be applied so as to leave no streaks or lumps. The colors used should be the "tone" or color of the print, and the parts "touched up" in keeping with the balance of print. Moist water colors are best and easiest to handle.

INSTRUCTION IN COPPERPLATE PRINTING.—A. B. C., Portland, Oregon, writes: "What is the best way to bring very fine hair lines out distinctly in copperplate printing? Please state just how to go about the printing from beginning to end. I have just started this work; have a press; can engrave the plate and make a fair job of printing if engraving is not very light. What is the best thing to put over card when printing? Do you have to make ink thin or not?" *Answer.*—See that the fine lines are properly filled with ink and the plate properly wiped. To describe the whole process as detailed would take more space than we have at our disposal. Better engage the services of a practical man for a time. Do not put anything over cards when printing. They have body enough to secure the proper impression; the use of a backer or tympan—usually made of cardboard—on the roller is only necessary when printing on paper. The ink is used quite thick.

COLOR PHOTOGRAPHY.—In the March number of *Anthony's Photographic Bulletin* we notice a comparison of methods as used by Professor Joly, of Dublin, and Mr. James W. McDonough, of Chicago. Both gentlemen seem to have accomplished much toward solving the problem of color photography by adopting the same line of procedure. Mr. McDonough was granted letters patent in 1892, while Professor Joly's patent was obtained twenty-one months later, or in December, 1894, a detailed account of the latter appearing in the *American Journal of Photography*. The similarity of methods employed by both gentlemen is striking, and goes far to show the narrow limit wherein satisfactory results can be obtained in this new branch of photography. We give a synopsis of the process as taken from the patent records. A screen ruled very fine with the lines of color alternating, is placed in contact with an orthochromatic dry plate, is exposed and developed by any of the well-known processes. The resulting negative of the object photographed will appear in black and white lines. From this negative a positive is made on glass or paper. If the

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screen is then placed on the positive or print and moved until the lines in the positive and screen are in "register," the picture will appear in its original colors. Another way of accomplishing the same, is to take an ordinary bromide gelatin plate, moisten the surface to the point of tack, and while in this condition ground or pulverized glass of the three primary colors is applied to the surface, and the plate is then allowed to dry. Substances other than colored glass, such as shellac, gelatin, resin, etc., stained with aniline, may be used. This plate can be used for the positive. The working of this process is so simple that any operator with the aid of a ruled screen can reproduce nature to his heart's content.

SOME NOTES ON PUBLICITY.

BY F. PENN.

TRADE seeks the brave—faint heart scares away the birds of business.

ADVERTISING has helped many a man to get from an obscure side street to the best business corner.

"TYPE TALK ABOUT TRADE PAPERS" is the title Mr. A. W. Law, secretary-treasurer of the *Monetary Times*, of Toronto, Canada, gives to a persuasive circular recently issued by him pointing out the advantages of the old and steadfast *Times*.

DAVID OLIPHANT, printer, 178 Monroe street, Chicago, familiary known as "Dave," is an advertiser among advertisers. This is one way he has of scattering his crumbs upon the waters with a judicious hand and an anxious eye:

COME

TO THE

GOSPEL TEMPERANCE MEETING

HELD DAILY AT 12 M.

IN WILLARD HALL—THE TEMPLE,

Corner Monroe and La Salle Streets.

GOOD SINGING! GOOD SPEAKING!

☞ This card is kindly furnished FREE by DAVID OLIPHANT, Printer, 178 Monroe Street, adjoining Willard Hall.

THERE is a hustling, rattling kind of advertising which has a peculiarity all its own. One feels as if they were being jostled by some over-vitalized friend whose pleasant hand-shake would speedily presage profitable trade. The style of A. W. Hayward's advertising has this quality in a marked degree. I give his advance announcement as one specimen of his style. He is a Chicago man:



NELSON CHESMAN & Co., whose "Ad. Suggesters," prepared by James Hannerty, are doubtless familiar to readers of this paper, have issued another series of these suggestions. The drawings are well executed and in great variety, and should prove very convenient upon occasions where the services of an artist for original drawings cannot be obtained.

THERE is a certain tone in advertising goods designed for the consumption of men only, which runs the entire length of the gamut from slightly risque to vulgarity and obscenity. Of the lower tone it is not necessary to speak, but I cannot refrain from asking some of my readers to share in the naïve fun of the accompanying little scrap from the camera. He has "Got a Bite," but which hand is paying attention to it is left to the imagination of the spectator:



CHICAGO has now an advertisers' club, which, though its life may be measured by weeks, is of vigorous growth and promises to have a long and prosperous career. The Advertisers' Club was formed on May 25 last at a formal meeting held for the purpose in the Times-Herald building. The membership consists of the advertising managers of most of the great firms of Chicago, and of the solicitors and advertising representatives of the several newspapers, etc. Among those in attendance at the meeting were: C. B. Currier, of Willoughby, Hill & Co.; Henry Curtin, the "Bell"; W. F. Durno, *Daily Record;* John Lee Mahin, of J. Walter Thompson; W. H. Baker, of Schlesinger & Mayer; Dudley Walker, Chicago & Alton Railroad; A. Anderson, the "Bee Hive"; George E. Baldwin, the "Emporium"; G. F. Ryan, Browning, King & Co.; W. M. Fulford, the R. J. Gunning Company; J. T. Burgess, Fairbanks Company; George L. Dyer, of Hart, Schaffner & Marx; Julius Schneider, of Carson, Pirie, Scott & Co.; J. M. Edgerton, Copeland Medical Institute; Charles F. Jones, of A. M. Rothschild & Co.; H. V. Allen, *Evening Post;* Sam Davis, the "Sterling"; E. B. Merrit, *Times-Herald;* Frank Carruthers, *Times-Herald;* Robert Ansly, *Times-Herald;* Claude Seymour, the "Fair"; J. T. Page, the "Grand"; D. H. Moore, Lord & Thomas; E. Page, of "Woolf's"; C. R. Nichols, *Daily Record;* C. S. Kirtland, John M. Smyth Company; F. J. Asche, *Daily Skandinaven;* P. A. Conne, the "Hub"; C. C. Hopkins, Swift & Co.; W. F. Powell, Mandel Brothers; Louis Leubrie, Siegel, Cooper & Co.; H. C. Vreeland, *Staats-Zeitung;* W. A. Hutchinson, *Tribune;* A. Brown, Price Baking Powder Company. W. H. Baker, of Schlesinger & Mayer, presided, and C. B. Currier was elected secretary. A committee, consisting of Messrs. Mahin, Carruthers and Fulton, was appointed to prepare a constitution and by-laws. A report forthwith was submitted providing for a president and secretary and for a social meeting of the club around a festive board on the first Monday of each month; and it was further provided that the president and secretary should name a topic for discussion at each meeting and select a speaker to present it. W. H. Baker was elected permanent president and

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C. B. Currier secretary, after which the meeting adjourned, and the members of the club were escorted on a tour of inspection through the Times-Herald building. The first of the regular club banquets was held at the Stamford Hotel on June 3, and was very successful. W. H. Baker was toastmaster, and short addresses were made by L. Leubrie, J. Edgerton, J. T. Burgess, J. L. Mahin and E. S. Wells, Jr. L. Leubrie was chosen to be toastmaster of the next banquet, the first Monday in July.

ONE good plan in advertising as in everything else is worth a hundred poor ones. The thing is to have the ability to recognize a good plan when you see it. Experienced advertisers place the medium of circulars well down the list, but a well written and properly prepared circular is certainly a valuable means of publicity. I reproduce one of C. B. Cottrell & Sons' series of circulars, which comes very near to my idea of perfection. If any of my readers differ from me I shall be pleased to hear from them:

THE PARABLE OF THE PRINTERS.

There were, once upon a time, twelve printers, whose pressrooms were full of by-gone machinery. And they started out to earn a living. And six of these printers were wise; and six were otherwise. Those that were wise took pains to provide themselves with improved presses against the day when work should arrive. The others trusted to order their new presses when they were sure that the work was coming. By and by, as they waited, the work arrived. And those that were already equipped got the work. And the others got only the experience.

This story reads like a certain other story that has come down through the centuries and been accepted by all men as the Truth. It is no less true here when it is applied to mere business success.

There is a certain hour in every day when the careful navigator betakes himself to the bridge of his steamer to find out, in local parlance, "where he is at." It is such an hour now for every printer. If he takes his reckoning wisely he will find that the country is just now emerging from one of those periods of rest when it stops to take breath, preparatory to rushing ahead with greater energy. All signs and all experience point to this as a fact.

If this be true, it is of all periods preëminently the time for him to rehabilitate his pressroom. The apartment must be swept, dusted, and put in perfect order for its new tenant, before the tenant can properly occupy it. This goes without saying. It is the order of all nature; it is the law of all trade. A hotel cannot get guests for its beds until it provides beds for its possible guests. So of a printer. The work will not come — cannot come — until the presses are there to do it. Will you get the presses?

To be successful in any undertaking it is necessary that a man should employ some forethought. And this has been rightly defined as the preparation for a thing before it arrives. Prepare today for the large orders which an increasing business activity is already bringing forward.

Our address is

C. B. COTTRELL & SONS CO.,
Times Building, 41 Park Row, New York.

297 Dearborn street, Chicago, Ill.:
D. H. CHAMPLIN, Western Manager.

COPYRIGHT IN FRANCE.

The correctional tribunal of Besançon has just delivered judgment concerning the right to reproduce copyright photographs of views in France, by both the author of an album who incorporated the copyrighted views in his work and the printer who did the work. The latter has appealed the case on the ground that it is unreasonable to expect a printer to demand proof of persons who furnish their own electrotypes that they are the legitimate owners of the copyright of the source from which the plates were derived, and there being no way by which a printer to whom the plates are furnished can determine whether the original views of public places are copyright pictures by another person or not.

PRINTING PRESSMEN CONVENE — THE INTERNATIONAL UNION HOLD A LARGELY ATTENDED MEETING IN PHILADELPHIA.

THE seventh annual convention of the International Printing Pressmen's Union of North America, which met in the Select Council Chamber, City Hall, Philadelphia, Pennsylvania, Tuesday, June 18, and continued its sessions until Saturday, June 22, was well attended and one of the most harmonious and business-like meetings ever held by the organization.

Representatives from all parts of the United States and Canada commenced to arrive in the Quaker City on Monday, June 17, and the Windsor House, on Filbert street, near Twelfth, where the delegates quartered, presented an animated scene as the various delegations arrived. About one hundred representatives of the Adams and Cylinder Press Printer's Association, of New York, arrived at the Broad street station of the Pennsylvania Railroad at half-past eight o'clock Monday evening, and were met by the Reception Committee of the Philadelphia Union, comprising the following members: D. T. Sheehan, chairman; C. W. Miller, L. F. Gibbons, J. W. Conner, John Shone, Charles Gamewell, Charles L. Smith, Thomas A. Collins, John M. Gleeson, J. W. Norman, Edward Downes, Charles J. Lynch, Martin Bowes, Con. H. Scout and Charles S. Griffith. Preceded by the committee, the New York union, with their band, paraded down Chestnut and up Market street, amid a magnificent display of fireworks, halting to serenade the prominent newspaper offices along the route. An informal reception to the delegates and guests from the New York organization followed at the Windsor House.

FIRST DAY'S SESSION.

The opening session of the convention was held Tuesday morning. D. T. Sheehan, chairman of the Committee on Arrangements and treasurer of Philadelphia Union, No. 4, called the delegates to order, and introduced Select Councilman Charles L. Brown, who made a short address of welcome, and in behalf of Mayor Charles F. Warwick, extended the freedom of Philadelphia. President Thomas A. Collins, of the Philadelphia Union, followed with timely and cordial remarks, and Theodore F. Galoskowsky, of St. Louis, president of the International Union, then opened the order of business by announcing the Committee on Credentials. After a brief recess the list of delegates having vouchers to act as representatives was read:

Washington — E. A. Baulsir.
Detroit — John Harrison.
Chicago — Frank Beck, George A. Smith.
Philadelphia — George H. Stultz, Charles W. Miller.
Ottawa — George Frazer.
St. Louis — Henry J. Klein.
Milwaukee — James A. Archer.
Cincinnati — J. L. Birmingham.
Lexington — Arthur Wilson.
San Francisco — Charles H. Long.
Buffalo — John C. Herman.
Omaha — James M. Kean.
Nashville — Jesse Johnson.
Akron — William Pomeroy, E. A. Trops.
New York — Benjamin Thompson, John F. McCormick, William J. Kelly, Frank J. Biemer.
Cleveland — John H. Gallagher.
Little Rock — W. B. Potts.
Sacramento — J. L. Haverlan.
Columbus — William A. Zook.
Pittsburgh — Thomas A. Donahoe.
Boston — Joseph W. Whall.
Denver — Thomas Carroll.

The names of seven others were read who did not have the necessary credentials.

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President Galoskowsky announced his usual committees, and Jesse Johnson, of Nashville, presented a resolution that no one be admitted to the sessions of the convention excepting regularly accredited delegates and members of unions in good standing, subordinate to the International Printing Pressmen's Union of North America. The motion was adopted.

Mr. Johnson also offered a number of amendments to the by-laws, which were referred to committee.

The annual reports of the president and other officers of the international organization were presented, and from these it was ascertained that the membership of the body comprises one thousand eight hundred and forty-five pressmen and five hundred and forty feeders, while the receipts have nearly been sufficient to meet all expenditures, including the support given "strikes," and the official publication of the union, the *American Pressman*, has been financially profitable. The several statements were largely devoted to specific details of the difficulties that have prevailed between the International Typographical Union and the International Printing Pressmen's Union.

The story of the difficulty between the two bodies is substantially as annexed. Previous to the formation of the Union of Pressmen, as now organized, the printing pressmen's unions were under the jurisdiction of the Typographical Union, which, it is stated, took upon itself the right to control all branches of the printing industry. Dissatisfaction arose, and about six years since the larger number of pressmen seceded from the Typographical Union, and organized what has since been named and styled the International Printing Pressmen's Union of North America. This body comprises forty-eight local unions, but the difficulty lies in the fact that the Typographical Union yet holds jurisdiction over twenty local unions, and, in case of strikes and otherwise, it is claimed that one combats the other. Efforts have been made to adjust the differences, but the plans have always proved futile. Committees were appointed from each body for conference, and the pressmen's representatives in this matter submitted their report at the afternoon's meeting as to results reached, but as the session was held behind closed doors the character of the report was not made public.

The latter portion of Tuesday afternoon was devoted by the delegates to an inspection of the publication plant of the *Ladies' Home Journal*, at Fourth and Arch streets. They were received by Editor Edward Bok, General Manager A. H. Siegfried and Superintenuent of the Pressroom H. B. Elkins, and shown through all departments of the establishment. There were numerous expressions of deep and merited admiration over the many improved and splendid facilities to be witnessed in that complete and finely arranged publishing house.

The pressmen's representatives were then photographed in a group, and ended the day with a visit to the office of Joseph Bambach, 31 South Sixth street.

(To be continued.)

SIMPLIFICATION OF TELEGRAPHY.

Under the authority of the Director-General of Mails and Telegraphs, an office for the simplification of international telegraphy has been opened in Paris. It will submit, for the use of the public, a code organized from the principal languages, in which a single word will stand for a whole sentence. Correspondents will be installed in the principal cities of each country who will translate the dispatches, by means of the private key, into the language required by the receiver, at a price that will be much below the cost of sending the telegram in its full form, and it is also hoped to avoid the trouble experienced by the use of numerous codes.—*Bulletin de l'Imprimerie.*

A NOTABLE ACHIEVEMENT IN BLANK-BOOK MAKING.

DESPITE the fact that the World's Fair diplomas and medals still remain out of the possession of those who earned them, the merits of the exhibit by The Henry O. Shepard Company, of 212-214 Monroe street, Chicago, who were given the highest award and medal (not yet delivered) at the World's Columbian Exposition, continues to direct to them the more important blank-book making contracts in the West, as well as large contracts in other lines of bookmaking and printing. One of the most recent accomplishments of the establishment has been received with more than ordinary satisfaction by the pleased customer — the Chicago Tribune Company. This is what the *Tribune* has to say, while Superintendent Sam R. Carter and Foreman Tony Faifer strive to hide their blushes:

ACHIEVEMENT IN BLANK-BOOK MAKING.

MARVELS OF THE BINDERS' ART MADE FOR USE IN "THE TRIBUNE" OFFICE.

The Henry O. Shepard Company has just completed for the use of the *Tribune* six blank books which are marvels in their way. These books contain 528 pounds of Scotch linen ledger paper. They comprise two advertising ledgers, two newsdealers' ledgers, one voucher ledger, and one general ledger. The first four are the largest books of the kind ever made. They are double royal in size, with 750 leaves, or 1,500 pages each. These leaves are bent by a special process so that each leaf lies perfectly flat, presenting a surface nineteen by twenty-four inches. Each of these gigantic books contains a ream and a half of paper and weighs 102 pounds.

The paper is buff in color and is ruled according to forms especially made for the *Tribune*. They are bound in extra russia backs and provided with the usual duck jackets. Tony Faifer, foreman of the bookbinding department, is particularly proud of these books, as he says they are much larger and much finer in every way than the books on which the company was awarded the only highest award and medal for blank books at the World's Columbian Exposition. Some idea of the magnitude of these books may be gathered from the fact that it took three weeks of hard work to make them up, and that is considered remarkably quick work. The printing and ruling were so carefully done and scrutinized that not the slightest defect can be found in the 7,000 pages comprised in these huge books.

They are unquestionably the finest ledgers ever made in the world, and constitute a veritable achievement in the art of bookmaking. They will be on exhibition for a day or two at the company's office, and then go into active use in the *Tribune* counting room.

THE CALENDOLI COMPOSING MACHINE.

L'Imprimerie gives a description of a new typesetting machine invented by a Dominican monk, Père Calendoli, a native of Sicily, which it thinks will work a great revolution in the printing world. The machine consists of two distinct sets of apparatus, the one — a keyboard containing a number of buttons each representing a letter of the alphabet, after the manner of a typewriter; the other part resembles a harp, the strings of which are replaced by hollow tubes each containing one letter of the alphabet. At the base of each tube is a kind of lock which allows but one letter to escape at a time into a groove down which they slide and arrange themselves in order as the keys are struck. The keyboard is repeated several times and is so arranged that all the letters of a word of ten letters or less can be struck at once, the letters being liberated from their tubes as the fingers are lifted, and the inventor claims that 50,000 letters per hour can be easily set. Corrections can also easily be made. The type used is cast specially for the machine and is melted up instead of being distributed. The most ingenious part of the invention is the manner in which an operator with one keyboard can run any number of machines and produce duplicates of the same article.

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BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

KOHN'S COLOR GUIDE, for printers, lithographers, photo and wood engravers, artists and schools, constructed and copyrighted by A. Kohn, N. E. corner Seventh and Chestnut streets, Philadelphia, Pennsylvania, has been received. A large variety of shades and colors are given in two charts with appropriate explanatory text.

WE acknowledge receipt of a copy of John Haddon & Co's "Printer's, Bookbinder's, Stationer's and Newspaper Proprietor's Diary and Almanac for 1895," published by the above firm at Bouverie House, Salisbury Square, London, England. The work is a very complete one, and besides containing the diary and almanac, has an appendix of special and exclusive information for the trade.

PARTS 13 and 14 of Bancroft's superb "Book of the Fair" have been received. Despite the immense number of pictures of the Fair and of descriptive articles regarding it, this history must rank as the only satisfactory history and memorial of that great undertaking. The beauty of the illustrations and the interest of the descriptive texts are sustained by rare mechanical excellence in composition and presswork.

THE Riverside Paper Company, of Holyoke, Massachusetts, with characteristic enterprise, have issued a map showing the city of Holyoke, clearly locating the different paper mills and other establishments situated in that town, and containing other information of interest to those having dealings with firms located there. The map is printed upon Magna Charta bond paper, and is one of the best advertisements this mill has ever got out.

A VERY convenient and useful little booklet has recently been issued by Mr. O. A. Dearing, of Portland, Oregon, entitled "Publishing for Profit." It describes briefly and comprehensively how to arrange the mechanical department of a newspaper printing office and gives many illustrations. There can be little doubt that a careful perusal of this little book before arranging a plant by preventing mistakes would save hundreds of dollars in a year's time. Its price is 25 cents. It may be ordered through The Inland Printer Company.

MESSRS. MACMILLAN & CO., New York, have furnished us with a copy of "Alphabets—A Handbook of Lettering with Historical, Critical and Practical Descriptions," by Edward F. Strange, a profusely illustrated volume of some three hundred pages tastefully bound in green cloth with gilt lettering, and printed in large, clear type, with a well arranged title-page in black and red. We shall speak of this title-page further on. The book forms an outline history of the alphabet from the time when letters were to a large extent pictorial, down to the present forms. The first fifty pages are taken up with the forms of letters as written and before the invention of printing. Mr. Strange does not enter into a discussion of the various theories of the evolution of letters, but simply states "that modern paleologists have practically agreed that our modern letters for the most part find their origin in the conventions promulgated for their own convenience by the Egyptian priests (the 'Hieratic' script); and successively develop through the Phœnician, and dialectical varieties of Greek toward the Euboean form, which latter, being transplanted into Sicily and Italy by colonies from Chalcis, became the immediate parent of the Roman letters, and practically remains with us to this day." Turning from the chapters on "Roman Lettering and its Derivatives" and letters of "The Middle Ages" Mr. Strange shows in the chapter devoted to "The Beginning of Printed Letters" that since the second half of the fifteenth century the nature of type has undergone no intrinsic change, the introduction of modern machinery in typecasting being the only movement. Without attempting to name the inventor of printing, in this chapter Gutenberg, Schoeffer, Jenson, and Ratdolt and their work are briefly mentioned. Of Ratdolt it is said that with Pictor of Augsberg (Ratdolt's birthplace) and Löslein of Langencen he produced at Venice, between 1476 and 1486, one of the most magnificent typographical series in the annals of the craft. Passing over the work of the sixteenth, seventeenth and eighteenth centuries to that of the nineteenth we find that the history of lettering in the early days of the nineteenth is soon told, being mainly a record of some of the great typefoundries which still flourish. During the last few years, however, evidences of an improvement in taste have been manifest. American founders have produced some remarkable series of printing types, many of which are based on old forms. Mr. Strange thinks the most notable event in the history of modern typography has been the foundation and development of the Kelmscott Press by William Morris. THE INLAND PRINTER has shown some of the work of the Kelmscott press in previous issues. Perhaps of all the excellent things in the book that chapter devoted to the "placing of letters" is the most interesting and instructive. That more space has not been given to this important subject by one so eminently fitted to write of type faces and design in its relation thereto is sincerely regretted. The statement that there have been few title-pages as good as those of the fifteenth century will probably surprise some of the readers of THE INLAND PRINTER, but an experience of over four hundred years in the designing of title-pages and the selection of type for them has shown that there have been fashions in this as in other things. The book is one most desirable for every decorative artist or printer. Its price is $2.75.

CHICAGO NOTES.

THE Corbitt & Skidmore Company, printers, 21 Plymouth place, have been succeeded by Corbitt & Burnham, incorporated.

MR. W. S. TIMBLIN is among the first of the candidates for the presidency of Chicago Typographical Uuion, No. 16. The election will be held on the last Wednesday in July.

I. R. HENRI, artist and designer, whose cover design for the April INLAND PRINTER will be remembered by our readers, has issued an attractively designed blotter-card announcement of his studio location at room 2, 88 West Jackson street, telephone Main 4173.

MR. GEORGE H. HESS, JR., has been appointed western manager for E. C. Fuller & Co., dealers in machinery for bookbinders and printers, and will have full charge of the western business of this concern, with office at their old location, 345 Dearborn street. Mr. Fuller proposes to spend a good share of his time in New York city, but in doing this leaves the business in Chicago in good hands.

ON Wednesday, June 19, the dead body of L. A. Gibbs, a proofreader on the Chicago *Daily News*, was found lying on the grass in Forest Home cemetery. He had committed suicide near his wife's grave. Mrs. Gibbs died Thanksgiving day, 1893. Last month Mr. Gibbs took his two children to Ralph, Iowa, his former home, and when he returned he left them there. He went at once to the home of Solomon Forrest, in Austin. Sunday, June 9, he appeared to be

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exceptionally down-hearted, and complained of feeling sick. He left the house in the afternoon and did not return. It is thought that he killed himself the next day. Mr. Gibbs was forty-five years old.

THE Crescent Typefoundry, 358 Dearborn street, is one of Chicago's newest candidates for favor. Mr. R. E. Wilkinson is president, and C. E. Roleau, secretary and treasurer. They have purchased the plant of the National Typefoundry and will manufacture all the faces made by that company, besides adding new things from time to time. All type will be cast "standard line." The machinery for cutting dies and casting is of the latest make. The Iroquois series and other faces can now be supplied promptly.

MR. HERMAN C. LAMMERS, secretary of the Binner Engraving Company, has left for a six months' trip abroad in the interest of an advertising plan which is being carried out by his house and one of the largest advertisers in the country. He proposes to visit the principal cities on the continent, making sketches for the work in hand, and during his absence expects to make a number of things which THE INLAND PRINTER will probably show in its pages.

WE are requested to editorially notice the new monthly paper, the *Electrical Journal*, just started by our well-known fellow-townsman and city electrician, John P. Barrett, better known as "the old man." And right royally do we extend the publisher's hand of good fellowship, and welcome to our select membership one who brings with him the prestige as a scientist and the fame as an author that surrounds the ex-chief of the Department of Electricity of the World's Columbian Exposition. For who so valiant in standing out for the rights of the common people, so courageous in exterminating that dread disease known as "moral strabismus, superinduced by the presence of the bacilla of acquisitiveness," so progressive and enterprising in giving to the world a report of the wonders that science had gathered within the walls of her temple at Jackson Park? And that the same enterprise and the same generous spirit influences his actions today is clearly to be discerned by a glance through the sixteen pages of advertising that appear in this first number. How many of our publishers would have had the kindness of heart to have made a free present of sixteen pages of advertising to the readers in order that there might be something in their journal that would be worth looking at?

THE frontispiece to the present issue of THE INLAND PRINTER shows the portrait of a Chicagoan who without the training which is considered necessary to successfully conduct a great newspaper, by his native aptitude, has shown that he ranks at the front with the successful newspaper makers of the present day. The editorial by Mr. H. W. Kohlsaat in his paper of June 10 is so characteristic of him that we reproduce it:

MR. KOHLSAAT TO THE PUBLIC.

When the *Times-Herald* came into the hands of its present owner and was changed from a democratic journal to an independent newspaper, there was much interest and speculation on the part of the public and of the press as to the result of the experiment. The success of that experiment is now undisputed in any well informed quarter, but every day inquiries come as to the measure of that success.

Recognizing the exceptional circumstances and the kindly interest of these inquiries, I have no hesitation in gratifying a curiosity so natural by a frank statement of the facts, feeling sure that this departure from the conventional business reticence in such matters will not be misunderstood by readers of the *Times-Herald*.

The circulation of the *Times-Herald* on the 7th of April, 1895, the Sunday of the last week of the paper under the former ownership and policy, was 130,041. The circulation yesterday was 135,145, showing a net increase of 5,104 under the changed conditions of proprietorship and policy.

So much for answer to the immediate question, but it is pertinent and interesting to note the growth of the paper during the last year in business and in popular acceptability to readers and to advertisers.

On the 10th of June, 1894, the circulation of the *Times-Herald* was 103,136, and the number of columns of displayed advertising in the issue of that day was fifty-six. On the 9th of June, 1895, the circulation had increased, as shown above, to 135,145, and the displayed advertising amounted to eighty-one columns. In other words, the circulation increased in the year 32,009, and the increase in advertisements was 45 per cent.

I submit this plain statement of facts and figures without comment beyond the assurance that it will be my effort to maintain the high standard which the *Times-Herald* had attained under the able administration of Mr. James W. Scott, and to justify public confidence by keeping this journal second to none in honesty, ability and enterprise.

H. H. KOHLSAAT.

REVIEW OF SPECIMENS RECEIVED.

FROM the Daily News Job Office, Batavia, New York, a few samples of very neat job printing, the work of A. Roland Andrews.

FROM John M. Rogers, Wilmington, Delaware, a booklet containing half-tone "snap shots" at Cape May. It is finely printed in colored inks on heavy enameled stock.

FROM the office of the *Patriot*, Carrolton, Illinois, a handsome little programme of the Carrollton High School commencement exercises, printed in a very neat and delicate style.

NEAT circular and envelope in two colors, by Frederick Sleaster, compositor, and John Ray, pressman, with the Brandon Printing Company, Nashville, Tennessee. Both composition and presswork are good.

A NEATLY printed and embossed card from the Bryant Press, Toronto, Canada. Printed in blue and copper bronze, with the word "Cigars" *not* printed, but simply raised by embossing, the effect being good.

A FEW samples of general jobwork from Marcus D. Hoerner, with the Harrisburg Publishing Company, Harrisburg, Pennsylvania. All are good samples of display composition, the cover page of the Daughters of the American Revolution being specially worthy of mention.

FROM the Advertiser Printing House, Newark, New Jersey: Programme of twelfth annual benefit of Newark Lodge, No. 21, B. P. O. Elks; twenty-four pages, 7 by 10, oblong. The composition is fairly well displayed, the stock is good, but the presswork is so bad that the result is a very poor job.

A NUMBER of samples of commercial work, plain and in colors, from the Chronicle Print, Warren, Ohio, give evidence that both artistic compositors and pressmen are employed in that establishment. The bonds, certificates, and the hanger of the Leffingwell Quartette Club are excellent specimens of artistic work.

WE have received from one of our friends at the Antipodes a sample of artistic display which is very neatly executed. The design and composition are both excellent, the principal features of the circular being well brought out. It is the work of C. S. Farren, with H. E. Pratten & Co., Sydney, New South Wales.

FROM Rollo A. Moote, with the Marlette *Leader*, Marlette, Michigan: Some very fair specimens of general commercial work, the composition and presswork on which compare favorably with much that comes from more pretentious quarters. The programme of the Daughters of Rebekah banquet is a neat production in two colors.

FROM Fraley's Eagle Printing House, Elmira, New York: Twelve-page programme in red and blue, with cover in red, blue and gold. The cover is an admirable piece of work, but the presswork on the remainder is poor, being very much out of register, which is the more apparent as a rule border surrounds each page. The work lacks finish.

PREMIUM list of the eleventh annual Jackson County Fair—a book of 180 pages, 4¼ by 7 inches, printed by Grant & Griffin, Maquoketa, Iowa. Composition, especially on the displayed advertisements, is good; presswork might be improved upon, color running very uneven in parts, while impression on many of the pages is far too heavy.

"BY WOODLAND AND SEA" is the title of a handsome souvenir booklet—a poetical description of Hyannis, Massachusetts, and vicinity, illustrated with good half-tone engravings. The composition and presswork are both excellent, and the cover is neatly engraved and embossed. It is issued by the Souvenir Publishing Company, Lynn, Massachusetts.

A NEAT booklet of eight pages and cover is issued by the *Sun*, Quarryville, Pennsylvania. It treats upon the subjects of artistic printing and advertising, and is a very neat sample of the typographic art. We quote a gem from the last page: "Advertising is the rudder that steers the great business ships safely through the breakers into the haven of prosperity."

SAMPLES of general commercial work from the office of the *Benzie Banner*, Benzonia, Michigan, the work of Eugene Case, who is also editor of the *Banner*. The composition is neatly displayed, and the presswork is fairly good, though it might be improved upon in some instances. The samples of color work—cards and price list—show an artistic conception of arrangement and harmony of coloring.

A COLLECTION of advertising designs arranged in pamphlet form has been issued by the Binner Engraving Company, Chicago, under the title of "Modernized Advertising." The designs were taken from the usual run of work made for the magazines and periodicals, and all are strong and up-to-date, especially those prepared for the Pabst Company. The advertisement set nowadays without a cut is liable to get lost in the mass of others appearing, and to gain even more prominence it is necessary sometimes to depend

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entirely on an engraved advertisement. The pamphlet shows that this firm can handle advertising work successfully.

ARTHUR E. VOGEL, Douglas street, Manchester, New Hampshire, sends a business card and bill-head for review. The latter is a neat piece of work and colors well chosen, but the card is too gaudy to suit our idea of tastefulness. Six colors — three of them intended for tints but many degrees too strong — are too many to use on one small business card. Three colors, at most, should be enough. The composition is well done.

A. L. STONECYPHER, 1011 Howard street, Omaha, Nebraska, forwards four designs for blotters, each of which, apart from its typographical excellence, is a unique advertisement. He is evidently a genius in preparing attractive advertisements, and the blotters evidently pay for themselves, for he informs us that he "would have whole stacks of time on his hands to put on the blotters if he did not *print* the blotters." The composition and presswork are first class.

WE are in receipt of No. 9, Vol. II, of the Anderson *High School Journal*, being the "Commencement Number of the Class of 1895." It consists of eighty-four pages and cover, 8 by 10½ inches, printed on heavy enameled stock, and freely illustrated with half-tone portraits of the officials of the school and the participants in the exercises. The printing was done by the Brandon-Benham Printing Company, of Anderson, Indiana, and is an excellent example of fine bookwork.

FROM the Pantagraph Printing & Stationery Company: Souvenir programme of the twenty-ninth annual encampment of the G. A. R. at Bloomington, Illinois. It consists of thirty-two pages and cover, 7 by 9 inches, excellently printed on heavy enameled stock. The half-tone illustrations are many, the frontispiece being a portrait of Gen. W. T. Sherman, with illustrations of three of the principal events in his career during the war. The work is up to the high average for which this house is so well known.

THE Michigan Press Association has issued an official account of its twenty-sixth annual meeting at Detroit, Michigan, and of its "Invasion of Canada and March to the Sea, with the attending incidents of its peaceful and pleasurable mission." It is a book of seventy-two pages, 7 by 10 inches, oblong, finely printed on good enameled stock, with handsome embossed monogram in gold on front cover. The descriptive portion of the work is well written by various members of the association, and the printing is the work of the Hudson *Gazette*, Hudson, Michigan. The composition and advertisement display are good, and the presswork excellent, but a black or photo-brown ink would look better on the half-tone illustrations than the green and red in which they are printed.

B. G. BURROWS, 207 Market street, Camden, New Jersey, is one of the progressive printers of the day, and has adopted as his trade-mark a winged wheel — the emblem of progress. Some samples of printing submitted by him are well displayed and nicely printed, and an advertising card of his own sets forth the following

"PRINTER'S LEXICON.

"AN AMATEUR is one who never learned the business, but simply 'picked it up.' Some people seem to prefer him.

"OLD FOGY.— One who has done learning — thinks no more progress can be made, but works just as he was taught forty years ago.

"THE PROGRESSIVE MAN is the one live people prefer — one who keeps abreast of the times — who knows what good work is and how to do it. Such WE pretend to be."

WE have received from the Engraver and Printer Company, of Boston, a handsomely gotten-up catalogue entitled "Modern Illustration." There are some fifty-eight pages of process engravings, head and tail pieces, illustrations for a large variety of subjects, initial letters, etc., with a designed cover in two colors. Frequently in setting up an advertisement, a circular, a catalogue, when the work is well in hand, the desirability of a head-band, tail-piece or initial letter is evident. There are often reasons for not having a special design made. In such a case this catalogue solves the problem by offering a selection of blocks in every way desirable. The catalogue is a very creditable piece of work, and is gotten out with the same care as to details which characterizes all the work of the Engraver and Printer Company.

THE Miehle Printing Press and Manufacturing Company, Chicago, have furnished us with some specimen sheets of half-tone three-color work done on one of their No. 1 flat-bed two-revolution presses, size 39 by 53. To obtain the beautiful effects shown from the three primary colors, yellow, red and blue, it is evident that the very closest register, the most rigid impression and continuously even distribution are required. The two-revolution presses of the Miehle pattern are claimed by the makers to do as fine color-work as any stop-cylinder made, and at a speed that is marvelous. These specimen sheets are fine examples of color printing, and the realistic effects obtained of articles made direct from the objects themselves prove that the Columbian Engraving & Electrotyping Company, Chicago, know how to produce these plates, and run them when they have the right inks and the right presses.

THE Historical Edition of the Columbia (Mo.) *Herald*, issued on the occasion of its twenty-fifth anniversary, is a handsomely printed well-bound book of 104 pages, 11 by 14 inches, oblong. It gives an account of the establishment and progress of the *Herald* for the past quarter of a century, with a description of the building now owned and occupied by that paper, and its facilities for turning out the large amount of work now accomplished by the concern. It also contains the history of Boone county and its progress, with biographies of those most nearly concerned therewith. The description of Columbia College, its faculty and classes, is very complete. The book is a work of art as well as a history, being printed on fine quality enameled stock, each page having a red rule border, and freely illustrated with half-tone illustrations of buildings, places of interest and portraits of prominent persons and business men and their families. The work is issued from the press of E. W. Stephens, Columbia, Missouri, the compositors and pressmen of which establishment are deserving of praise for their excellent work.

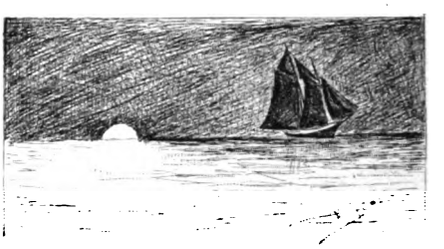
ROBERT T. SLOSS, A.B., proprietor of the Press of the Classical School, Milford, Delaware, forwards a package of the class of work printed at his establishment. The general style of the work is Old English, old style type and antique ornaments being used exclusively. The stock used for book and pamphlet work is of the rough-finished, hand-made description.



Pamphlets are printed with wide margins and untrimmed edges. The work is excellent, and the accompanying reproduction of a letter-head will give an idea of the general character of the displayed work. In the original the initial T and the ornaments are printed in red, balance in black.

PROCESS CUTS WITHOUT THE CAMERA.

For those who desire a cheap and ready means of making cuts, a method recently devised by Mr. W. S. Phillips, of Seattle, Washington, will be found to have points of merit. The process has been patented by Mr. Phillips. Space does not permit of a detailed description of the method. In brief, the main feature is the preparation of a stripping film, which when placed upon a glass will be sufficiently friable to permit of a drawing in line being cut through upon it, and upon the film being transferred to metal, etching may be proceeded with, the camera being thus dispensed with. The accompanying sketches are





specimens of Mr. Phillips' production by his invention. We hope to give further details in our next issue. For particulars address W. S. Phillips, No. 175 Fifth avenue, Chicago.

THE *American Pressman* for June, the convention number, appears in a handsome lithographed cover. The interest of its contents continues to grow from month to month under its present able management.

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Specimens of Cosmopolitan

PATENT PENDING

5a 3A, $7.50 48-POINT COSMOPOLITAN C. $4.60; L. C. $2.90

Standard Line Popular Answers Demand

6a 3A, $5.50 36-POINT COSMOPOLITAN C. $3.20; L. C. $2.30

Composing Department Indorses Production Augmented Systematic Type Pleases 62

8a 4A, $5.00 30-POINT COSMOPOLITAN C. $2.75; L. C. $2.25

Introduced Superior Method of Lining Every Face Now Useful Abolished Waste of Labor $94

10a 5A, $3.80 24-POINT COSMOPOLITAN C. $2.00; L. C. $1.80

We have a number of other novel designs which will be ready soon: Your address should be on our lists 873

12a 5A, $3.30 18-POINT COSMOPOLITAN C. $1.80; L. C. $1.50

Being on Standard Line, every italic, script and other face made by the Inland Type Foundry is available for date lines, the rule being readily justified to line 50

MANUFACTURED BY THE INLAND TYPE FOUNDRY, 217-219 OLIVE ST., SAINT LOUIS

Mmmmm Saint Louis ..... 189.... mmmmM

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OF INTEREST TO THE CRAFT.

L'IMPRIMERIE says the apprenticeship of a pressman is a serious matter in England, as none are admitted to the ranks of machinemen until they have "served their time" and have given satisfactory proof of their capacity to fill the position.

THE international exposition of Bordeaux will be open from May to November. Classes 12 to 28 of Liberal Arts comprise books, printing, paper manufactures, binding, office material, designs, photography and their derivatives in connection with printing.

AT the annual meeting of the Typothetæ, of Troy, New York, held June 17, the following officers were elected: J. W. Smith, president; Alex Meekin, vice-president; E. H. Lisk, secretary; T. J. Hurley, treasurer. Executive committee — E. H. Foster, W. V. N. Stowell, S. M. Stone. Delegates to convention — E. H. Foster, E. H. Lisk, J. W. Smith. Alternates — T. J. Hurley, Alex Meekin, W. V. N. Stowell.

UNDER the heading "New Typographical Inventions and Machines," *L'Imprimerie* gives a description of a new rotary machine for printing several colors from a roll, recently made by Marinoni, of Paris. On these presses, which are constructed specially for chromo-lithography, the various colors are printed at one impression, the paper going from one cylinder to another with mathematical exactness, giving a perfect register and great rapidity of execution.

AN international exhibition of lithography will be opened in Paris on the 1st of September next to celebrate the centenary of the invention of lithography, under the auspices of the French society of lithograph artists. All ideas of profit will be banished by the promoters of the exhibition, and the entire entrance fees will be used to purchase gold and silver medals for the exhibitors of exceptional merit. A lithographed journal illustrated by designs of the best artists of the profession will be issued in connection with the exhibition.

AN effort is being made in Belgium to form a society under the name of the "Confraternitée Belge," to raise the price of newspaper advertising. Among the reasons given of the necessity of such a society is mentioned the fact that in that country are 1,100 printeries and 800 papers, and advertisements six inches deep, single column, are taken as low as 15 francs ($3) a year, or 6 cents per insertion, not counting the subscription to the paper, which is furnished free. In addition to this the printer is obliged to take chocolate, wine, oil, etc., from his patrons in remuneration for his work.

A CORRESPONDENT signing himself "An Old-Timer," writing from Lancaster, Pennsylvania, says: "The typesetting machines haven't struck this city yet, but I understand they will soon. A city of nearly 40,000, with four daily newspapers — one morning and three evening — besides book and job offices, weekly papers, etc., will not 'take a back seat,' and the 'machines' are bound to come here. The older printers are not generally in favor of the 'machine,' but the younger ones are. The writer is an old-timer, and as he is failing right along in typesetting he is glad that the 'machines' are invented. Printers are more adapted to turn their hand to something else than many other mechanics, and many of them are obtaining better positions than they had at setting type. When a printer cannot hardly make laboring men's wages any more, it is about time he gave up the business. What a blessing it is that the typesetting machine has been invented, and we can look forward to seeing much greater inventions in the way of labor-saving machines. It is a good thing the International Typographical Union has a home for aged printers, but it is hoped they will build a home in the East when the home in the West will not be able to accommodate all of them. Business in this city is very good, at this writing, but 'tourists' had not better come here. Wages are $10 per week — night and day work. Piecework is a thing of the past here, with the exception of a few old-timers, in one of our book offices, who cannot hardly make $10 at 28 cents per thousand."

NEWSPAPER GOSSIP.

THE boys that write for the papers —
They're the best of 'em all, I guess;
For most of 'em come from the country,
Where they're pullin' the old hand press!

An' they never forget their raisin',
An' they're livin' the world to bless;
For most of 'em come from the country,
Where they're pullin' the old hand press!

—*Atlanta Constitution.*

THE Cleveland (Ohio) *Press* has added extra tops to the Rogers machines, and can now set either nonpareil or agate face on the same machine.

THE offices of that artistic illustrated quarterly, *Modern Art*, formerly published at Indianapolis, Indiana, have been removed to 286 Roxbury street, Boston, Massachusetts, L. Prang & Co. having become its publishers. Mr. J. M. Bowles continues as editor.

THE Smith-Perry Printing Company, of Dubuque, Iowa, now use two Thorne machines in setting up their two dailies, the *Morning Times* and the *Evening Journal*. They are now using the full Associated press reports, and their papers present quite a metropolitan appearance.

AMONG the papers devoted to the expression of opinion on the labor problem, the *Labor Leader*, of Lancaster, Pennsylvania, occupies a deservedly high place. When the tone of the labor press is elevated to the dignity of its cause, its influence will begin to form. The *Labor Leader* is issued weekly and reaches some three thousand subscribers.

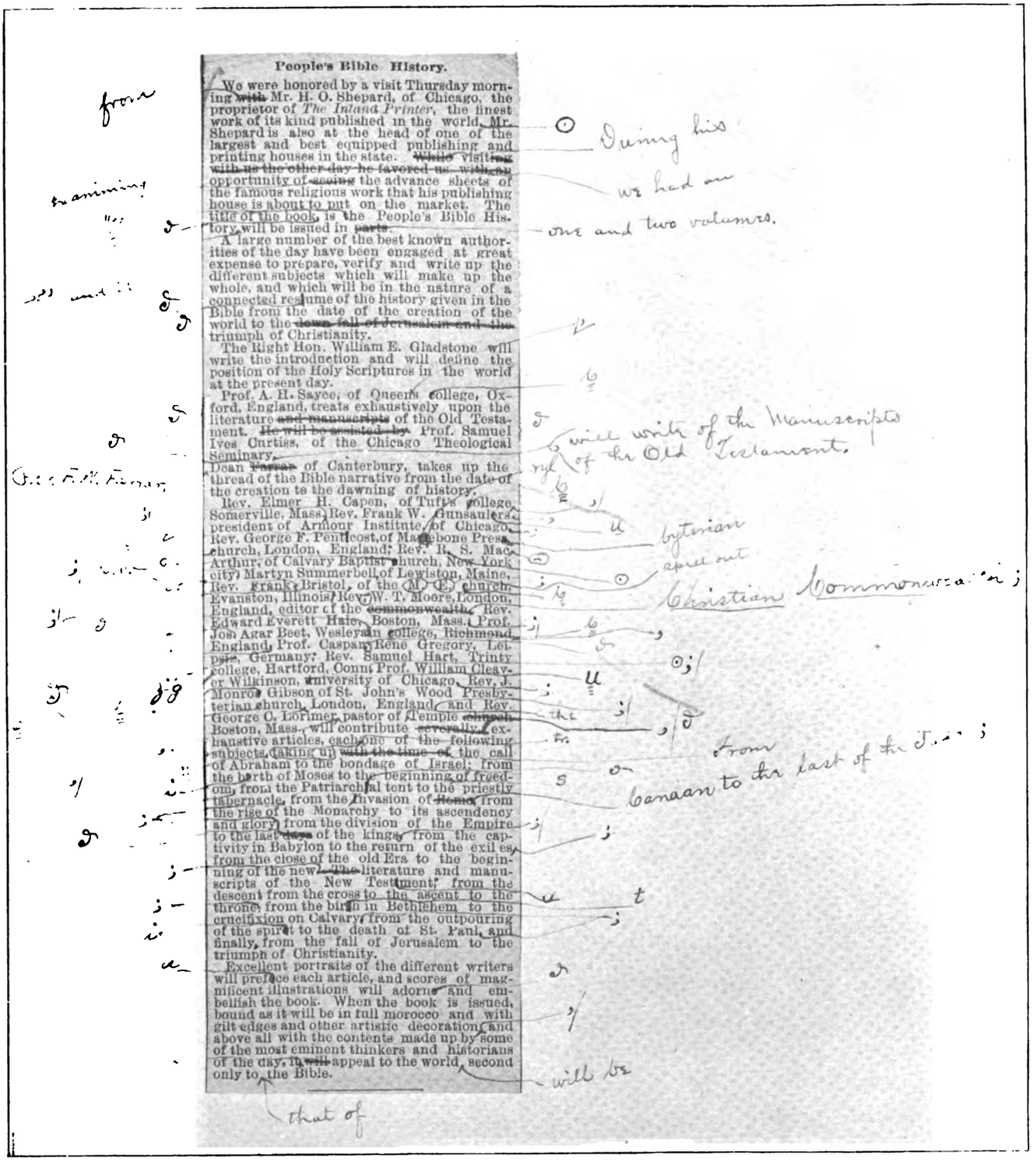
MR. GEORGE BURT, editor and proprietor of the *Republican*, of Henry, Illinois, has the sympathy of his many friends and acquaintances in the death of his wife on May 31. Mrs. Burt was aged sixty-three at the time of her death. She was born in Springfield, Massachusetts, and was a most estimable, refined lady. Her death is sincerely mourned by all who knew her.

WILLIAM E. CURTIS, now traveling in Japan, writes to the Chicago *Record* that the respect of the press of Japan for the mikado is expressed by printing his name in capitals. For example one paper says:

> "The nation will echo the words of its EMPEROR, who says: 'WE were constrained to take up arms against China for no other reason than OUR desire to secure for the Orient an enduring peace.'"

"THE MURAL PAINTERS" is the title of a society incorporated in New York state last month, with objects "to promote the delineations of the human figure in its relation to architecture, whether rendered in pigment, stained glass, mosaic, tapestry, or other appropriate medium, and to foster the development of its ornamental concomitants; to formulate a code to cover decorative competitions, and by-laws to regulate professional practice; to hold exhibitions of all and only such work as is included within its legitimate scope; to establish an educational propaganda through the agency of the press, lectures, existing schools, or in whatsoever lawful manner opportunity may suggest." The location of its principal office will be in New York city. The directors are: John La Farge, Frederic Crowninshield, George W. Maynard, Maitland Armstrong, Charles M. Shean, Charles R. Lamb, Otto H. Einright, Frederick S. Lamb, Francis S. Jones and Will H. Low.

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People's Bible History.

We were honored by a visit Thursday morning with Mr. H. O. Shepard, of Chicago, the proprietor of *The Inland Printer*, the finest work of its kind published in the world. Mr. Shepard is also at the head of one of the largest and best equipped publishing and printing houses in the state. While visiting with us the other day he favored us with an opportunity of seeing the advance sheets of the famous religious work that his publishing house is about to put on the market. The title of the book is the People's Bible History will be issued in parts.

A large number of the best known authorities of the day have been engaged at great expense to prepare, verify and write up the different subjects which will make up the whole, and which will be in the nature of a connected resume of the history given in the Bible from the date of the creation of the world to the down fall of Jerusalem and the triumph of Christianity.

The Right Hon. William E. Gladstone will write the introduction and will define the position of the Holy Scriptures in the world at the present day.

Prof. A. H. Sayce, of Queens college, Oxford, England, treats exhaustively upon the literature and manuscripts of the Old Testament. He will be assisted by Prof. Samuel Ives Curtiss, of the Chicago Theological Seminary.

Dean Farrar of Canterbury, takes up the thread of the Bible narrative from the date of the creation to the dawning of history.

Rev. Elmer H. Capen, of Tuft's college, Somerville, Mass.; Rev. Frank W. Gunsaulus, president of Armour Institute, of Chicago; Rev. George F. Pentecost, of Marylebone Presbyterian church, London, England; Rev. R. S. MacArthur, of Calvary Baptist church, New York city; Martyn Summerbell, of Lewiston, Maine; Rev. Frank Bristol, of the M. E. church, Evanston, Illinois; Rev. W. T. Moore, London, England, editor of the commonwealth; Rev. Edward Everett Hale, Boston, Mass.; Prof. Joseph Agar Beet, Wesleyan college, Richmond, England; Prof. Caspary Rene Gregory, Leipsic, Germany; Rev. Samuel Hart, Trinity college, Hartford, Conn.; Prof. William Cleaver Wilkinson, university of Chicago; Rev. J. Monroe Gibson of St. John's Wood Presbyterian church, London, England, and Rev. George C. Lorimer, pastor of Tremont temple church, Boston, Mass., will contribute severally exhaustive articles, each one of the following subjects, taking up with the time of the call of Abraham to the bondage of Israel; from the birth of Moses to the beginning of freedom, from the Patriarchal tent to the priestly tabernacle, from the invasion of Roma from the rise of the Monarchy to its ascendency and glory; from the division of the Empire to the last days of the kings; from the captivity in Babylon to the return of the exiles; from the close of the old Era to the beginning of the new. The literature and manuscripts of the New Testament; from the descent from the cross to the ascent to the throne; from the birth in Bethlehem to the crucifixion on Calvary; from the outpouring of the spirit to the death of St. Paul, and finally, from the fall of Jerusalem to the triumph of Christianity.

Excellent portraits of the different writers will preface each article, and scores of magnificent illustrations will adorne and embellish the book. When the book is issued, bound as it will be in full morocco and with gilt edges and other artistic decoration and above all with the contents made up by some of the most eminent thinkers and historians of the day, it will appeal to the world, second only to the Bible.

THE NECESSITY OF CAREFUL PROOFREADING.

The accompanying half-tone reproduction of an article clipped from an eastern paper is presented to demonstrate the importance of a proper preparation of copy for the press, and the care needed in correcting the proof. While a number of the marks are of minor importance, many of the errors are inexcusable, and greatly mar the appearance of the matter and the force of the article.

I AM very much pleased with the Vest Pocket Dictionary. It is concise, and yet contains so many more words than other similar editions of dictionaries, and is always handy when wanted. I showed mine to the boys in the office, and they want one each. I inclose herewith $1, for which please send me two Vest Pocket Dictionaries, bound in leather.—*T. E. Skinner, Osborne, Kansas.*

A LITTLE boy who was taken by a pious and rigidly orthodox aunt to a series of revival meetings during the winter, at Des Moines, Iowa, was much impressed and concerned by the vivid portrayals of a place of future punishment and the impassioned warning to sinners. On last Sunday afternoon he came running to his mother, with a page of the —— in his little hands, his eyes wide open with horror, and cried out: "O mamma, here's a picture of goin' to hell!" It was, in reality, a poorly executed cut of one of Iowa's most charming summer resort hotels.

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TRADE NOTES.

PHILIP HANO & Co., 808-810 Greenwich street, New York, write that their increasing business will enable them to find places for a few good traveling men with experience in their lines.

AMONG the job printers of Lancaster, Pennsylvania, opening offices on their own account, the most recent firm is that of Ryder & Snyder, who have established themselves on East King street. They are reputed to be energetic and businesslike young men.

THE Manhattan Typefoundry, 52 Frankfort street, New York, have been appointed exclusive agents in the East for the American pony cylinder press, manufactured by the Prouty Company, Chicago. They have placed several of these machines in and around New York, which can be seen at any time by parties interested.



MR. ANTON WILD, formerly superintendent of the photo-engraving department of the Mathews-Northrup Company, has purchased an interest in the Volger Engraving & Printing Company, 359 Washington street, Buffalo, the firm now being Volger & Wild.

MR. J. W. O'BANNON has resigned his position with Albert D. Smith, and started in business on his own account under the name of "The J. W. O'Bannon Company," at 72 Duane street, New York, with a full line of bookbinders' and paper-box makers' supplies.

SOME great records have been made with the Thorne typesetting machines of late. In one office, where a number of these machines are at work, three teams have passed the 300,000 mark, the fastest making 352,000 ems in one week. This is a union office, eight hours constituting a day's work.

THE catalogue of photo-engravers' supplies just issued by the Scovill & Adams Company, of 423 Broome street, New York, gives in surprising extent and variety illustrations of the many conveniences devised for the uses of photo-engravers. The catalogue is excellently printed, and gives estimates for plant, etc., with much information of interest to engravers.

IN connection with the notice of the new Pony Campbell press in the June issue the cut of the New Model web press was inserted. While the Campbell Company are up-to-date in all the different makes of presses, they do not claim to have yet reached that point of perfection where they use a roll feed and curved plates for small jobbing. They hope to get along to this point later, but at present the printing fraternity must be satisfied with the machinery they are making.

MR. HARRY FRANKS, manufacturer's agent for Australasia, has in contemplation another business round-trip through Canada, America and England, similar to that taken by him in the World's Fair season. Mr. Franks has been very successful in introducing American papers and printing machinery, typesetting machines, etc., in Australia, and anticipates establishing desirable connections with some prominent firms on his approaching tour. Until the end of August Mr. Franks' address will be care of Messrs. W. H. Parsons & Co., 4 Warren street, New York.

A PECULIARITY of the flake graphite mined at Ticonderoga by the Joseph Dixon Crucible Company, of Jersey City, New Jersey, is that when the paint made from it is brushed out each flake laps over its fellows after the manner of fine fish scales, forming a covering of great elasticity and durability. Many attempts have been made to offer substitutes for this paint to discriminating buyers, but for thirty years it has maintained its superiority.

AMONG the more recent productions of the German typefoundries a number of attractive floral decorative designs appear which seem to have much of the lightness and grace that characterize the products of American foundries. The successors of the Benjamin Krebs typefoundry, Frankfurt on Main, show in the *Typographische Jahrbucher* some very pretty designs of this character, which we consider worthy of reproduction for the benefit of such of our readers that have not convenient access to the foreign specimen books.

THE well-known firm of Walker & Bresnan, dealers in type and printers' supplies, at Frankfort and William streets, New York, has been dissolved by mutual consent, Mr. Walker retiring. The business will still be carried on at the same location by Mr. Bresnan, and it is understood that after a rest of a few months Mr. Walker will also again enter the field.

THE Philadelphia branch of the American Typefounders' Company is casting an order for 15,000 pounds of Ronaldson Old Style for the government printing office, Washington. This Philadelphia foundry has long been the most complete and progressive typefoundry in the world, and during the past year its effectiveness has been increased by the addition of a large number of the most perfect automatic type-casting machines yet invented. Despite the dull times its output of type has been increasing rapidly.

THE Pacific Branch of the Minnesota Typefoundry Company, at Seattle, Washington, will move into new quarters on the ground floor, at 217 Columbia street, on July 1. Under the able management of Mr. E. W. Powell, this branch seems to be flourishing. In November, 1894, he started in with two rooms on the fourth floor, and in February of the following year moved onto the second floor, and had a storeroom for machinery. He now occupies the ground floor and basement. THE INLAND PRINTER is on sale at this branch, its attractive glass hanger being displayed in full view of all callers.

IN a recent letter from the L. L. Brown Paper Company, of Adams, Massachusetts, Mr. A. B. Daniels, the treasurer, takes occasion to state: "We have nothing particularly new to offer in the way of novelties, but still continue to make the best ledger paper in the world, as well as the other grades

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which are so familiar to the trade. The past year has been a very busy and successful one, and we have within the last three months secured four large state orders in addition to those we have previously enjoyed. We are furnishing the various departments of the United States government with most of their paper, and this, in addition to the regular trade which we have, makes a very encouraging outlook." The L. L. Brown Paper Company find an increased demand for their hand-made papers, and have recently appointed George H. Taylor & Co., Chicago, western agents for the sale of these special papers.

COLORED lithographs have grown so successful in France that the government has decided to have postage stamps and banknotes in chromos. The bank of France is at work at present on models of bills of different denominations, on which three and four different colors are being made visible. The postal and telegraph department has under consideration a polychrome type of postage stamp to replace the actual stamp, which has been in use long enough. These decisions are to go into effect before very long. So that to the saying: the present is all for the painters; one might add: the future is for colors.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE PEERLESS JOB PRESSES.

The builders of the Peerless job press now make all half-mediums on their extra-heavy pattern and have reduced the list price $50. This makes the Peerless one of the heaviest and strongest machines built for large forms, half-tones and embossing, of which so much is done nowadays on job presses. Full particulars regarding the Peerless may be obtained of Frank Barhydt, New York Life building, Chicago, who has sold hundreds of them in the past sixteen years. Mr. Barhydt is authority on bed and platen presses, and those wanting machines for special work would do well to consult him.

WORLD'S FAIR CERTIFICATES OF AWARD.

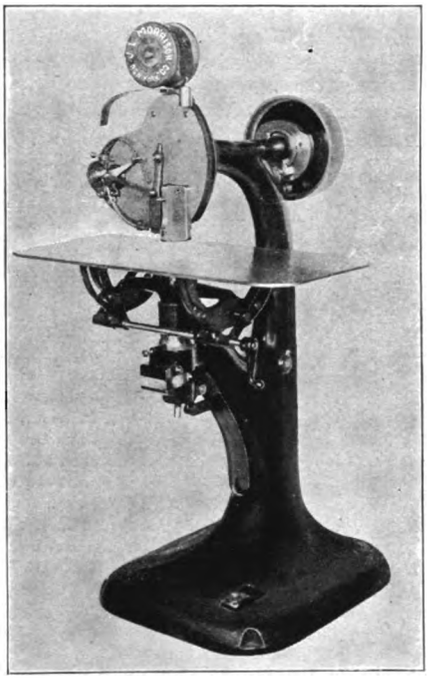
The certificates of award for the Columbian Exposition of 1893 are approaching completion in the Bureau of Engraving and Printing at Washington. The engraved work is done, and is said by those who have seen it to be exceedingly good. The work of printing in the judges' award on certificates, by letterpress process, is now in progress. The type selected, some fifty styles of the most artistic design, was all ordered from the American Typefounders' Company, and the selection was made by a well-known typographical expert especially employed for the purpose. The company feels quite flattered.

THE IMPROVED COUNTRY PROUTY.

On page 366 of this issue will be found the advertisement of W. G. Walker & Co., Madison, Wisconsin, builders of the press named above. This machine is being placed in large numbers of country printing offices, and is giving satisfaction everywhere. The statement which the company makes that it is the best press in the world for the money is a broad one, but they are willing to back up their claims with convincing proofs. The firm takes pleasure in calling attention this month to the new electric motor which they are building. These machines give the ideal power for printing offices, the most popular plan being to have a small motor attached to each machine instead of a large one running the entire plant. Messrs. Walker & Co. inform us that the government has ordered ten of these motors. They would be glad to give all information desired in regard to these machines, or their presses, and invite correspondence.

THE "NEW PERFECTION" WIRE STITCHER.

To say that this is a machine "with a mind of its own" would be a statement not much to be wondered at by one who has witnessed it in action. It is not perhaps the machine itself, so much as what it does, that gives rise to this expression. The mechanism is exceedingly simple, there being but few wearing parts, and none which cannot be renewed at small cost. It is when one sees it respond to the slightest movement of an indicator on the part of the operator, with a readiness that seems almost to imply that it understands what is required, that this thought comes into the mind of the beholder. The stitching of a single sheet of paper may be followed by one seven-eighths of an inch in thickness with a rapidity limited only by the deftness of the operator. There is about it, too, an appearance of stability without clumsiness, and an utter absence of intricate mechanism, that inspire one with a belief in its wearing qualities, as well as a feeling that it can do all that is claimed for it.



The table may be changed into a saddle with a simple movement of the lever shown beneath it. A reversal of the lever brings it back into a solid table again. This in itself is a valuable feature, resulting in a saving of much time and annoyance. An extra space from clinchers to curve of machine, in addition to a large drop capacity, is provided, thereby meeting the requirements of calendar work and large publications. Heavy work may be stitched with light wire, either round or flat, although a heavy wire may be used if desired. The machines are furnished with a perfect roll feed device, the best in the world. The clinching is absolutely perfect. Further information may be obtained from the J. L. Morrison Company, 15-17 Astor Place, New York. Their advertisement appears elsewhere in this issue.

"OUR SUMMER"

awakens thoughts of vacations pleasantly spent; of trips through the woods for game; of speckled beauties taken from murmuring streams; of health restored and sundry other recollections of a well-earned respite from cares of business, thoroughly enjoyed. "Our Summer" covers the lakes and summer resorts in Illinois and Wisconsin along the line of the Wisconsin Central, and is just what you need to enable you to reach a decision as to where you will spend

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your holiday the coming season. Brimful of information and interspersed with half-tone illustrations of scenes along the line of the Central. A copy will be promptly mailed you on receipt of 2-cent stamp. Address: James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

SUPERIOR REDUCING COMPOUND.

The four-page insert in the last issue of THE INLAND PRINTER advertising the Superior Reducing Compound created considerable interest, and as a result of it the company has received numerous orders. One of the latest progressive moves of this concern has been the placing of a supply of the compound with agents in different parts of the United States, with a view to giving printers an opportunity of purchasing in their own towns, or having to send but a short distance for it. We give below a list of agencies where the compound is now on sale. Others will be added as the calls for the reducer continue to grow:

American Typefounders' Co., 405 Sansome st., San Francisco, Cal.
" " " Second and Stark sts., Portland, Ore.
" " " No. 150 Congress st., Boston, Mass.
" " " Rose and Duane sts., New York city, N. Y.
" " " No. 606 Sansom st., Philadelphia, Pa.
" " " Frederick and Water sts., Baltimore, Md.
" " " No. 83 Ellicott st., Buffalo, N. Y.
" " " 308 Wood st., Pittsburgh, Pa.
" " " 239 St. Clair st., Cleveland, Ohio.
" " " 7 Longworth st., Cincinnati, Ohio.
" " " 89 Huron st., Milwaukee, Wis.
" " " 139-141 Monroe st., Chicago, Ill.
" " " Fourth and Elm sts., St. Louis, Mo.
" " " 84 East Fifth st., St. Paul, Minn.
" " " 113 First av., South, Minneapolis, Minn.
" " " 1118 Howard st., Omaha, Neb.
" " " 533 Delaware st., Kansas City, Mo.
" " " 1616 Blake st., Denver, Colo.
Conner, Fendler & Co., 16-18 Chambers st., New York city, N. Y.
Palmer & Pruden, 145 High st., Boston, Mass.
Norman Printers' Supply Co., 391-395 State st., New Haven, Conn.
A. D. Farmer & Son, 111-113 Quincy st., Chicago, Ill.
Standard Typefoundry, 200 Clark st., Chicago, Ill.
Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago, Ill.
Golding & Co., 346 Dearborn st., Chicago, Ill.
" " 183 Fort Hill square, Boston, Mass.
" " 1004 Arch st., Philadelphia, Pa.
P. S. Pease & Co., 115 Jefferson av., Detroit, Mich.
Robert Rowell, corner Third and Market sts., Louisville, Ky.
Washington Typefoundry, 314-316 Eighth st., N. W., Washington, D. C.
Dodson Printers' Supply Co., 23 East Mitchell st., Atlanta, Ga.
A. D. Farmer & Son., 63-65 Beekman st., New York city, N. Y.
George Bruce's Son & Co., 13 Chambers st., New York city, N. Y.
E. K. Graham & Co., 516 Commerce st., Philadelphia, Pa.
F. Wesel Mfg. Co., 11 Spruce st., New York city, N. Y.
H. C. Hansen, 24-26 Hawley st., Boston, Mass.
Samuel Stephens, 174 Fort Hill Square, Boston, Mass.
R. W. Hartnett & Bro., 52-54 North Sixth st., Philadelphia Pa.
St. Louis Printers' Supply Co., 224 and 226 Walnut st., St. Louis, Mo.
Great Western Typefoundry, 556 Walnut st., Kansas City, Mo.
" " " 1114 Howard st., Omaha, Neb.
Minnesota Typefoundry Co., 72-74 East Fifth st., St. Paul, Minn.
Jos. Hyrum Parry, 41 East North Temple st., Salt Lake City, Utah.
Scarff & O'Connor, Dallas, Texas.

Among the numerous testimonials received within the last few days, the following will prove of interest:

Superior Reducing Compound Company: CHICAGO, June 19, 1895.

GENTLEMEN,—I have tried several reducers into which ether entered, and found that when new and the ether not evaporated they were well enough, but they would not keep well. With that eliminated they were nearly worthless. Yours is not so as far as I can judge at present.

I tried it for a lumpy, skinny, $4 lake red, two years uncovered and thought to be a loss. It made the ink work like a new black in its texture, and its work fully justifies the name you give it—"Superior Reducer."

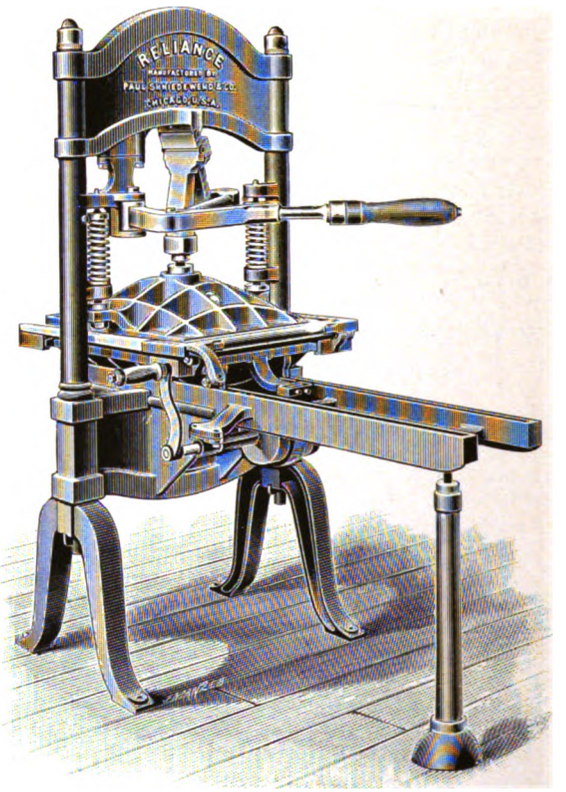
Yours, A. G. SMITH.

P. S.—Will send sample of next job done with that same red with the compound used and if possible without, though doubt if latter be practicable.

The compound is put up in patent cans, with screw top, and furnished in one, two and five pound sizes, at 50 cents per pound. The home office of the Superior Reducing Compound Company is at 212-214 Monroe street, Chicago.

THE RELIANCE HAND PRESS.

A hand press for proving plates that would not break is something engravers have long sought in vain, for the reason that the extraordinary strain to which it must be subjected has not been anticipated by manufacturers. Even the presses that were made to order have failed, as they were built from ordinary patterns and strengthened only in places, but still possessed some fatal weakness. The Reliance special hand press is designed and constructed for engravers' use from the floor up, and the proportions of the



various parts and the materials used are claimed by the manufacturers to insure the press against breakage under the severest tests. The frame is made in four sections, and these sections are secured by heavy steel rods running through them. The advantage of having the frame in sections is that the upward strain, which would otherwise be all or partially on the columns, is thrown entirely on the steel rods. The plate portions of the bed and platen are thicker than on other presses of this style, and the bracing is much stronger. In addition to cross braces, the bed has diagonal braces. The toggle lever and connection are of forged steel, and are proportionately wider and thicker. Herein also the leverage has been increased. The impression cup, toggle bearing and toggle and lever pins are made of tool steel. In thus strengthening the press, the impression is necessarily improved to no small degree. The bed and platen being of greater rigidity, and the faces of these not requiring to be planed hollow to allow for springing, a perfectly flat impression is obtained. Paul Shniedewend & Co., of Chicago, are the manufacturers.

HOW'S THIS?

There have been so many improvements made in paper folding machinery during the past five years that one naturally wonders where it will cease. Mr. W. Downing, manager of the Brown Folding Machine Company, of Erie, Pennsylvania, has been an active participant in producing new ideas and will, this month, place upon the market a new jobbing machine that, he says, will surpass anything

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ever introduced. There are a number of new features, never used in machines of this class, that are productive of a wider range of sizes and styles of work. It will be an up-to-date, jobbing folder, suitable for any kind of work, from common periodical to the finest book and catalogue work. Those contemplating the purchase of folding machinery in the near future will find it interesting to secure particulars relating to this machine.

THE CRANSTON PRESS.

The following extracts from letters recently received by the Cranston Printing Press Company, of Norwich, Connecticut, speak highly for the wearing qualities of the presses of their manufacture after years of actual service:

"The press which you put in for us something more than a year ago has behaved beautifully and done most excellent work."

"We have had one of your presses in use two years. We are entirely satisfied with it for every class of work. The press works as smooth and noiseless as the day it was put up."

"The press has given the best of satisfaction. Have not put a cent's worth of repairs on the machine; been in use nearly three years."

"We have used it four years, and it is just as good as new."

"The three presses we purchased of you in 1889 have given excellent satisfaction, and not one cent of repairs has been paid out on them."

"Have used your press five years. Has not been out of order a single time, and bids fair to last always. I would have no other press."

"We have had your press in constant use some five or six years, and don't think it has cost us one dollar for repairs."

"The press has been in continuous use for the past seven years and gives the best satisfaction."

"Have found it all and more than you claimed. Have run my press eight years and never paid out one dollar for repairs on it and it is apparently as good as new today."

"We have been running your No. 3 press by gas power day and night for more than nine years, and there is not a flaw in it today. It does as good work as any press made."

"The Cranston press we have had in constant use for nearly ten years has proved a profitable investment. We consider it the most profitable press in our office. The repair bill has been very small."

"I have a Cranston press bought in February, 1882, and constantly in use since. It has not cost me one cent in repairs, and gives satisfaction in every respect."

"We purchased the press in 1880 and it has been in daily use ever since, and when we say it is just as good a machine today as when it came from the factory, we mean just what we say."

"The press is all that a good printer can desire."

THE GOLDING ART JOBBER.

For printing cuts, and especially half-tones, it is requisite that a job press should have an unyielding impression and perfect ink distribution. It has been proved by experiment that one style of press now on the market is especially adapted for this line of printing. Having four form rollers and a fountain extending the full length of the disk, it is possible on this press to get a uniform supply of ink and distribute upon the disk the amount required for each impression. In addition to the distributing surface afforded by the disk, four form rollers, extra large fountain cylinder and fountain roller, there is a "duplex distributor" under the bed upon which the form rollers pass before each impression. This plate is in the form of a segment of a cylinder, and has a movement from end to end of about one inch, the movement being so timed that it is at one end on alternate impressions. It also changes the movement of the rollers. This obliterates any lines that may be left by the form on the rollers, and with much less friction and damage to the rollers than would follow the same result accomplished by cylinder distribution. The press referred to is the Golding Art Jobber, and any information regarding it can be obtained from Golding & Co., Boston, Philadelphia and Chicago.

THE BEST LINE EAST.

When going East, travel via Niagara Falls and the picturesque Lehigh Valley Route. Write to Charles S. Lee, General Passenger Agent, Philadelphia, for descriptive matter.

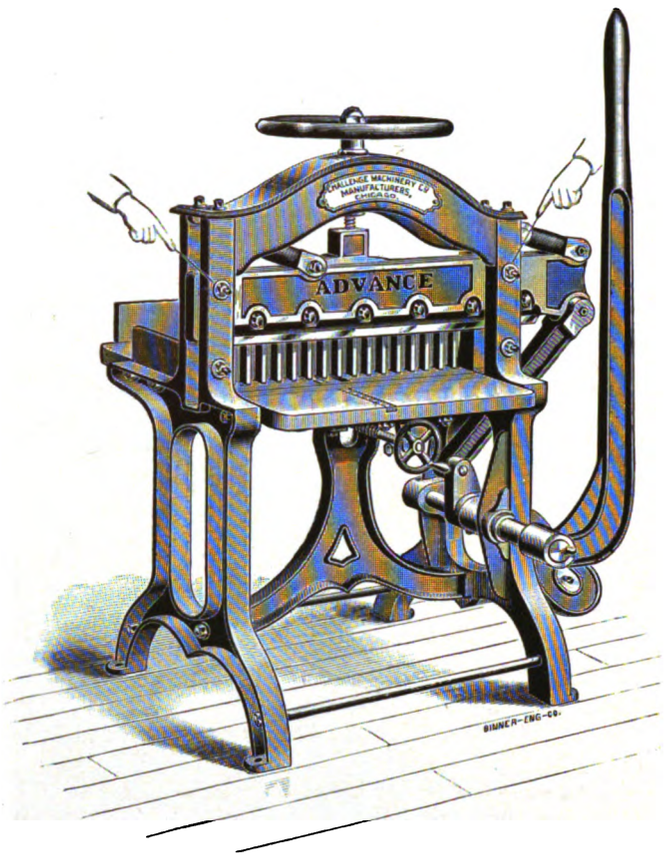
4–6

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

THE ADVANCE LEVER PAPER CUTTER.

We present herewith an illustration of this popular cutter showing some recent improvements made in it, among which are the new style lever, the gibs and set-screws in side frames, and extra heavy frames and cross stay. In



order to show the strength of these cutters a block of solid oak, four inches thick and eight inches long, was trimmed upon one of these machines in the salesroom of Barnhart Bros. & Spindler, Chicago, cutting endways of the grain, it requiring the united strength of two men to force the knife through the wood. The machine was not strained or harmed in the least. As this test was greater than required of any cutter under ordinary conditions, it is proof that the "Advance" is all that its name implies. Large numbers of these cutters are being sold every week, and the demand seems to be increasing. Mr. James L. Lee, of the Challenge Machinery Company, Chicago, makers of this cutter, informs us that their business is growing, and that orders for Challenge Gordon job presses, Ideal hand cylinder presses, Army presses, and other machinery, have doubled in the past sixty days. They have recently filled orders for Canada, Australia, Russia, Central and South America and Mexico.

BICYCLE ADVERTISING.

The Pope Manufacturing Company, of Hartford, Connecticut, makers of the Columbia bicycles, are lavish advertisers, and at all times their advertisements have merited the close observation of all competent observers. These advertisements are set up in Hartford, in the office of the company, who have one of the best appointed printing offices,

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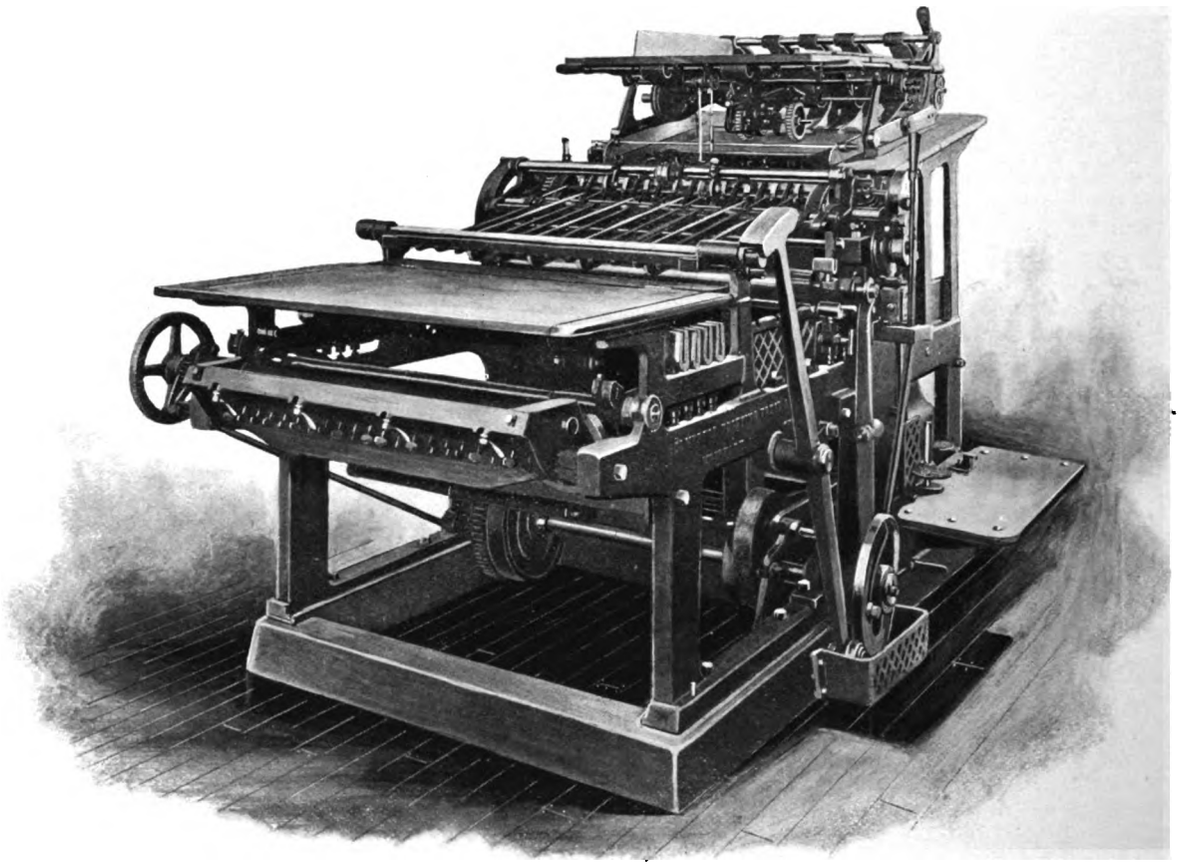
used for ad. display only, in the country. This outfit was supplied by the American Typefounders' Company, and has everything in it that is fashionable in type and borders. Two of Gally's Universal Printing Presses, for which the American Typefounders' Company is general selling agent, are used.

THE EMPIRE TYPESETTER.

Now that the fire of criticism which so fiercely assailed the introduction of typesetting machines has died almost entirely down, their points of real practical utility are being made more manifest with the constant broadening of the field. However, even though the issue is being so generally accepted, the writer believes it to be a fact that a great many well-informed members of the printing and publishing fraternity are not yet fully aware of the marvelous work that is being done upon them. Some observations were recently made with a view to ascertaining just what is being accomplished in this line, which are of value because they were made entirely upon work done under ordinary circumstances, with no preparation whatever for the trial. The machine noted was an Empire typesetter in the office of the New York *Observer*. Copy was given to the operator on a Thursday afternoon, at thirty minutes past four. Closing-up time came an hour later, and work was abandoned until 8:05 the next morning. The machine was started again at that time, and with the exception of a wait of nineteen minutes for copy, was kept in motion until fourteen minutes past twelve. The average per hour for the two operators was 6,336 ems, the total amount set being 30,621 ems. The type set had been nicked six months before, and was in constant use since that time. The usual amount of dust and printing ink adhered to it, retarding its motion to a certain degree, but notwithstanding this fact and the speed at which the machine was run, not an ounce of type was broken.

NIAGARA AUTOMATIC FEEDER.

We present on this page an illustration of the Niagara Automatic Feeder for cylinder presses and folding and ruling machines. It is a model of ingenuity, and it is impossible to obtain from any photographic reproduction a correct idea of the nicety and thoroughness with which the work is done. Its power is obtained from an electrical attachment that forms a part of the machine. After the paper is placed in position no further attention is necessary. The sheets are made to pass around the small cylinder shown at the back and under "combers," which advance them at proper intervals to the feed guides. When a sheet of paper strikes the feed guides it cuts off the current. After the sheet is seized by the grippers and drawn down around the press cylinder the connection is again resumed, and the machine is set in motion long enough to advance another sheet to the guides, when it is again stopped until that sheet is removed. It is almost impossible for more than one sheet to be fed at a time. The capacity of the feeder is limited only by the speed of the press to which it is attached. Made in all sizes to fit any press, folder or ruler. Sold exclusively by the J. L. Morrison Co., 15-17 Astor place, New York.



PICTURESQUE ERIE.

"Far up among the rarest sunbeams:
A mountain captive in a court of green."

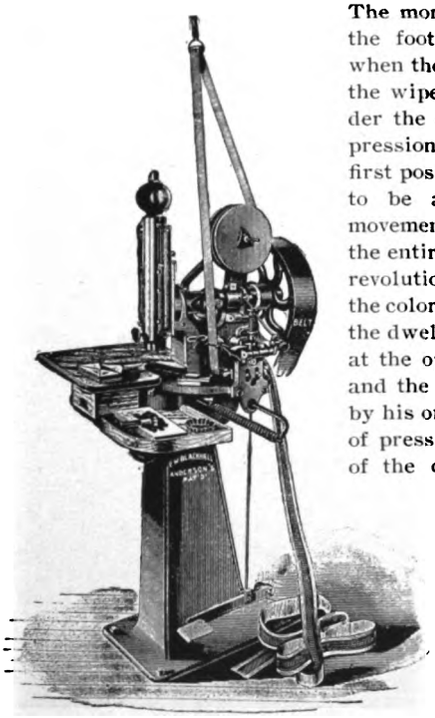
This is the appropriate motto to a superb collection of 54 half-tone illustrations of scenes about Lake Chautauqua just issued by the passenger department of the Chicago & Erie Railway under the supervision of D. I. Roberts, the general passenger agent. The Erie Railway is the most direct route to the beautiful scenes shown in the collection, and the alluring influence of the illustrations are certainly most powerful. The work is worthy of its subject, and

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unlike most souvenirs for gratuitous distribution it has been evidently prepared with all the scrupulous attention to details which is supposed to characterize only special and limited editions. The charm of the Lake Chautauqua region as a summer resort can be well appreciated by even a hurried look through the book, but he would indeed be a hurried man who would not linger delightedly over its pages.

AN AUTOMATIC EMBOSSING PRESS.

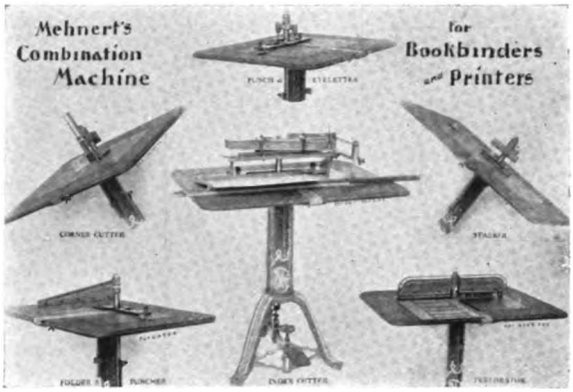
The illustration herewith gives a fairly good view of the Blackhall & Anderson embossing press. It is strongly and carefully made in every particular, and is the result of long and careful experimenting and trial, and is now offered to the trade after nearly two years of actual use and proof of its capacity on all kinds of general work, plain and colored. The machine weighs 800 pounds, and is arranged for power. The work is very light, as slight pressure on the treadle throws on the clutch, and on the release of the treadle the machine will stop in proper position. Getting the die ready is just the same as in any embossing press, but the pressure can be locked in the center, and the amount of pressure adjusted to anything required in a moment. The machine may be set to any thickness of die instantly, by means of a worm wheel and pinion. The impression-bed is extra heavy and strong, and the long bearings in the counter head insure a true and solid impression. There is no jar or vibration whatever, and the dwell of the counter gives the same result as the best hand work. The pressure is always uniform, so all work is under one condition, giving great evenness to the work. From the smallest to the largest dies the impression can be fixed at any degree required. There is an open space between the counter head and the wiper where the die rests in a carrier each revolution of the fly wheel. The operator applies the color to the die with a special brush at this point with the right hand, while the left hand holds the work in position to take the impression.



The moment the die is inked the foot treadle is pressed, when the die will pass under the wiper, return cleaned under the counter, give the impression, release, return to first position, and stop, ready to be again inked. These movements are very rapid, as the entire work is done in one revolution of the shaft, after the color is applied. Of course the dwell to apply the color is at the option of the operator, and the speed is only limited by his or her skill. The speed of press depends on the skill of the operator, as the machine makes no delay, and can be run to suit any speed required. For ordinary work, on dies of one inch or less, a speed of 1,500 per hour has been run on this machine; but a basis of 8,000 per day would be good average work. The machine can and has been run on a simple die, colored, at a speed of 1,500 per hour. This machine was on exhibition in Chicago at the office of Messrs. Pettibone & Sawtelle, for about two weeks, in charge of Mr. Blackhall. It was visited by a number of steel die printers and favorably commented upon. Mr. Blackhall took orders for a number of the presses before he left the city.

MEHNERT'S COMBINATION MACHINE.

The accompanying illustration shows a machine which bookbinders and printers will be greatly interested in, especially those located in small towns where they desire to do a variety of work and do not feel able to purchase separate machines for the different kinds required, or where the amount of work they have in each particular line is not enough to warrant the purchase of separate machines, even if they could afford it. The machine is the invention of Mr. Fred Mehnert, of Goshen, Indiana, and combines an index



cutter, section folder and puncher, corner cutter, punch and eyeleter, stabber and perforator. The central figure in the illustration shows the machine when arranged for index cutting; the others show the appearance of the table when the other attachments are placed in position. It requires but a few moments to change from one machine to the other. The index cutter makes a clean cut, with a little round corner in the bend; will cut any size, part, or through a whole book, and feeds automatically. The folder and puncher will be appreciated by blank-book makers, as it does away with hand folding and sawing holes in the sections. The folding and punching are done at one operation, the paper being pressed tightly in the fold and the holes being the size of the needle. The round corner cutter makes an even cut through two inches, and has three different knives attached to one head, so there is no changing, it being necessary to simply turn the required size to the front. The machine can also be used for cutting the corners in boxes. The punch and eyeleter is so arranged that it can be operated by two persons, punching the holes in the front and setting the eyelets in the rear. The stabber will pierce three or more holes through seven-eighths of an inch at a time, the needles or awls being easily changed to different distances. The perforator cuts a clean and sharp round hole, and will perforate eleven inches, so that any size of paper up to twenty-two inches can be perforated. The gauge is in the front and the paper can be fed in succession for any number of divisions. One of these machines was recently on exhibition at Gane Brothers, Chicago, and its operation was witnessed by quite a number of printers and bookbinders, all of whom spoke very highly of its work. Mr. Mehnert is now building several of these machines, and hopes to be able to fill orders within a very short time.

LOW RATES TO BOSTON AND RETURN VIA BALTIMORE & OHIO RAILROAD.

On account of the Young People's Society of Christian Endeavor meeting, and the Knights Templar conclave at Boston, Massachusetts, the Baltimore & Ohio Railroad will sell excursion tickets at rate of one fare for the round-trip, going and returning via the same route. Circuitous route tickets will be sold at rate of sixty, per cent of the sum of the first class limited fares via the routes selected. Tickets

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will be on sale for the Christian Endeavor meeting from July 5 to 9 inclusive, and will be good for return until July 22, but are subject to an extension until July 31, 1895. Tickets will be on sale for the Knights Templar conclave from August 19 to 25 inclusive, and will be good to return until September 10, subject to an extension until September 30, 1895. For further information call on or address L. S. Allen, Assistant General Passenger Agent, Chicago, Illinois.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

BOOKS.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price $1. Also his "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price $3, and "Specimens of Job Work," price $2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefounders. Handiest and most useful works published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price $1. All who are starting in business need these books.



A HIGHLY ELABORATE, up-to-date collection of miscellaneous and calendar blotter designs, for wide-awake printers (handsomely bound), mailed for 50 cents. Hollis Corbin, Publisher, St. Johns, Mich.

A MARVEL OF AD. COMPOSITION—The new typographical luminary, the *North Star*, Westfield, Massachusetts. 6 cents in stamps. Going like hot cakes.

A PORTUGAL firm sends for Vol. III. of American Specimen Exchange. Sent, unbound, $1. E. H. McCLURE, Buffalo, N. Y.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, or Ann street and Park Row, New York.

One copy of our Hand-Book, "**Embossing on Ordinary Job Presses,**" sent to every purchaser of 1 lb. of our **Superior Embossing Composition**, price, $1.25 per lb.; sample lot, 35 cts. The most valuable and practical treatise on embossing ever issued, in simple and easily understood language, devoid of all technical phrases, making it valuable to the beginner—the result of years of practical experience.

The Superior Embossing Composition Co., *removed to 545 Baily st., Camden, N. J.*

PRACTICAL SPECIMENS No. 6 are still in print; order at once; price 25 cents. McCulloch's Practical Job Records, $1.25 and $2, with Nos. 5 and 6 free. F. H. McCULLOCH, Austin, Minn.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, Ohio.

SOME CLEVER TRICKS in fancy presswork embellish the pages of the great specimen book entitled "Calendar Blotter Specimens." Price, postpaid, 50 cents. Hollis Corbin, Publisher, St. Johns, Mich.

SPECIMENS OF JOB PRINTING—A volume of practical designs that should be in the hands of every progressive job printer. Plenty of colorwork; enameled stock; pages 6½ by 10 inches. Sent postpaid for 25 cents (no stamps). Order at once. E. W. ELFES, Castalia, S. D.

SPECIMENS OF PRINTING—Only a limited number left; letter-heads, bill-heads, cards, ball tickets, menus, etc. THE INLAND PRINTER says: "One of the best examples of art printing that has fallen into our hands for some time." Price 50 cents. E. B. CATLIN, Anaconda, Montana.

SUMMER SNAP—We bought balance of edition (about 400 copies) of "The Pressman's Manual," and "Manual of Imposition and Printers' Ready Reckoner," by J. H. Sergeant. Regular price 50 cents each. We will mail either for 25 cents, or both for 40 cents. Order quick. PRINTERS' PUBLISHING COMPANY, Ashbourne, Pa.

FOR SALE.

FOR SALE—Complete set of plates of a World's Fair illustrated magazine, including all the original half-tone plates used in that publication, together with electrotypes of all the text pages—over 1,000 half-tone plates in all. Shows the Fair from the time ground was first broken until the close of the Exposition. Just the thing for a souvenir book. Will sell cheap. Address "WORLD'S FAIR," care INLAND PRINTER.

FOR SALE—Hoe web perfecting press, with stereotyping outfit. $4,000. J. H. STONEMETZ & CO., 23 Park Row, N. Y.

FOR SALE—Matrix Rolling Machine; form 25 by 30. $250. J. H. STONEMETZ & CO., 23 Park Row, N. Y.

FOR SALE.

FOR SALE—Gumming machine (Ostrander) with gearing and special improvements of our own invention. Little used. Going out of business and will sell cheap. Address "GUM," care INLAND PRINTER.

FOR SALE OR EXCHANGE—One Emmerich & Vonderlehr bronzing machine for photograph mounts; also 2 h.-p. Sprague electric motor, used two months only. B. W. FAY, 27 S. Clinton st., Chicago.

TO EXCHANGE—Babcock 7-column, drum-cylinder steam press, in first-class shape; also Stonemetz folder. Want gasoline engine and pony press. J. W. COVINGTON, Blue Island, Ill.

SITUATIONS WANTED.

SITUATION WANTED—By a first-class, practical, experienced pressman. Sober and industrious. Can take charge. Address "A 10," care INLAND PRINTER.

SITUATION WANTED by a practical, all-around job printer; sober and steady; competent to take charge of small office. Address "D 42," care INLAND PRINTER.

HELP WANTED.

WANTED—Live and responsible agents for half-tone and line engraving, in every town or city. Parties acquainted with publishing and printing trade preferred. We offer liberal inducements to suitable parties. PHOTO-CHROMOTYPE ENGRAVING COMPANY, 723 Sansom st., Philadelphia, Pa.

BUSINESS OPPORTUNITIES.

COME WEST—Account of sickness will sell half interest in good paying newspaper and job office in thrifty Colorado county seat, 5,000 population. Cranston cylinder, fine job patronage, 1,000 circulation, $2,000, part cash, balance easy. Address "WHIT," care INLAND PRINTER.

FINE BUSINESS OPPORTUNITY, located in New England; job printing plant, with electrotype plant and bindery; an established and profitable business. Can be bought at much less than its value. Address "C. L. U.," care INLAND PRINTER.

FOR SALE—Job printing office with best trade in the city; annual business, $10,000; Miehle, Colt's Armory and Pearl presses; point system; everything in first-class condition; original cost, $5,000. Immediate purchaser can buy cheap on easy terms. Owner has other business and no time to devote to the plant. Address or see K. M. MITCHELL, St. Joseph, Mo.

FOR SALE—Neat and complete job printing office, Rochester, N. Y. Machinery and material modern and in good condition. Paying established trade. Inventory $3,500. Sell for $2,500. A practical man can make good living and good interest on investment. Address "QUAD," care INLAND PRINTER.

FOR SALE OR TRADE—A splendidly equipped job printing plant in growing manufacturing town of 30,000; also equipped for stereotyping, ruling and binding. Will sell on easy terms or trade for real estate. Price $3,000. Address "WAUGOO," care INLAND PRINTER.

FOR SALE—$3,000 will buy a first-class job office in Shreveport, Louisiana, which has an established paying business. Reason for selling—want to go into different business. Five railroads enter this city, and in thirty days work will be begun on two more railroads. The division headquarters and shops of one will be located here. Address, C. W. HARDY, Shreveport, La.

FINE BUSINESS OPPORTUNITY.

CENTRALLY LOCATED JOB PRINTING PLANT and established business. Plant complete in every department; cost $50,000. Business for the last six years averaged over $68,000. For terms address "No. 333," care INLAND PRINTER.

STATE OF ILLINOIS, } ss.
COUNTY OF COOK. }

PUBLIC NOTICE is hereby given that—pursuant to a decretal order, made and entered on this 24th day of June, 1895, by the CIRCUIT COURT OF COOK COUNTY, in the case of W. I. MADDOCK *vs.* THE FRANZ GINDELE PRINTING COMPANY, *et al.*, General Number 136497, and Term Number 5787—

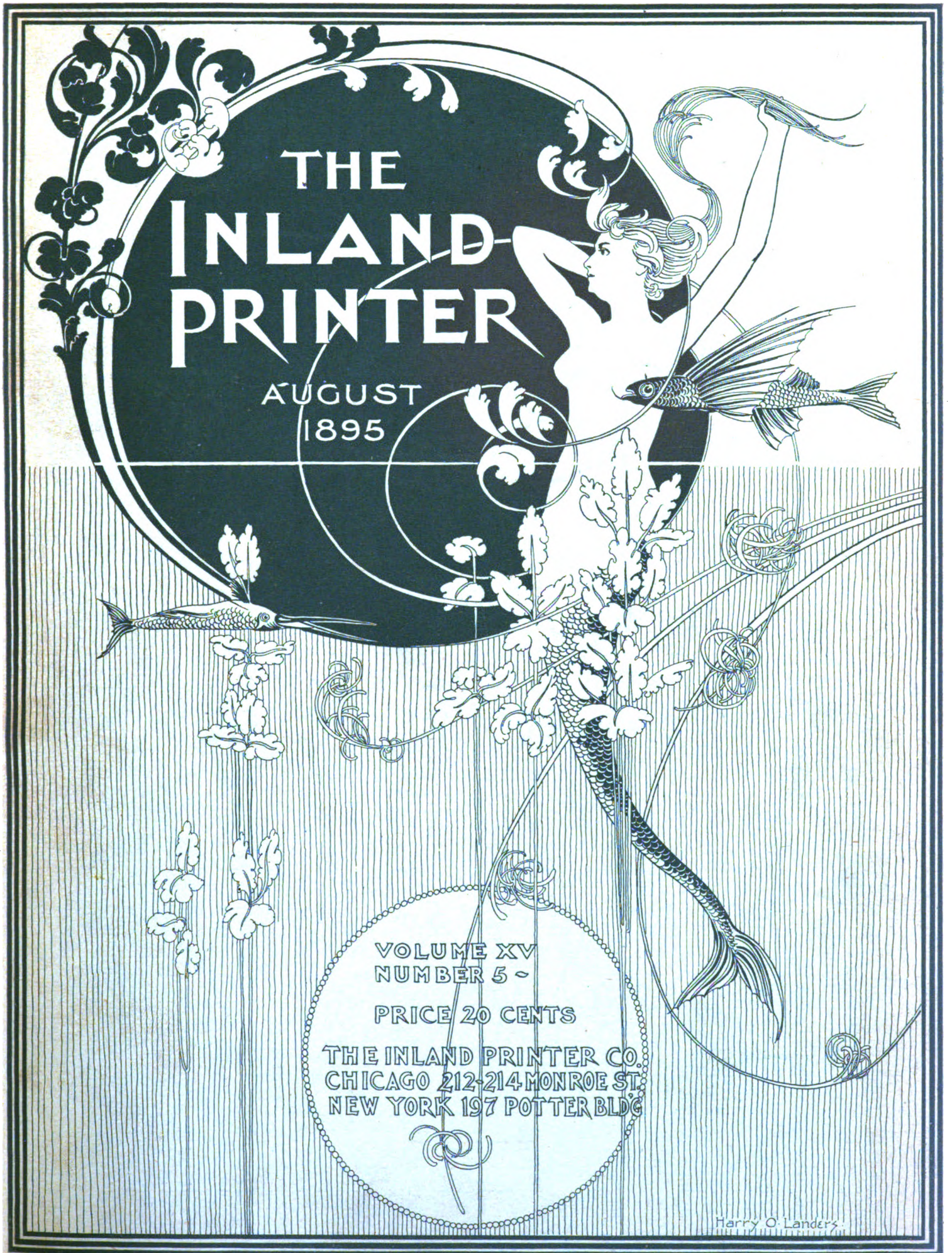
The undersigned, the Receiver in the above entitled cause, will receive, during business hours, at his office, Room 9, 140-146 E. Monroe Street, Chicago, Illinois, sealed bids for the purchase of the plant now in the hands of the undersigned, as such Receiver, and the business conducted by him, as such receiver, including all the tangible property and effects connected with said business, being the property of THE FRANZ GINDELE PRINTING COMPANY, now on the 3d floor of 140-146 E. Monroe Street, Chicago, Illinois, up to 10 o'clock A.M., sharp, on the 10th day of July, A.D. 1895; which said sealed bids will be opened by said Receiver at 10 o'clock sharp A.M., July 10th, 1895, at the office of the said Receiver, above particularly referred to, in the presence of all bidders and persons who shall then and there present themselves.

No bid will be considered by said Court as a valid bid unless the same is accompanied by a certified check for the sum of One Thousand Dollars ($1,000), payable to the order of the undersigned as Receiver, and to be held by him until the order of Court with reference to said certified check, and inclosed with said sealed bid, upon the conditions: that, in case the Court shall approve and confirm any bid so made, that such certified check of One Thousand Dollars ($1,000) be applied on the purchase price under said bid; and, in case any such bidder should fail within the time, to be fixed by the Court, to pay into Court the amount of his bid for said property, as said Court shall direct; then such certified check shall be forfeited as liquidated damages and become a part of the assets of the said estate in the hands of said Receiver. All checks accompanying bids not approved by the Court to be returned to the respective owners thereof.

The property above referred to consists of pictorial printed paper, paper, ink, machinery, type, engravings, good will, and other property necessary to make up a general commercial and show printing business.

R. B. COTTER, Receiver, as aforesaid.

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A FEW THOUGHTS FOR ADVERTISERS AND SUBSCRIBERS

If you have anything to Advertise—
Write for rates.

If you wish to subscribe for The Inland Printer—Send us $2.00.



S THERE NOT a wealth of meaning—a long and instructive story—in such expressions as those contained in the accompanying letter, recently received by The Inland Printer Company? These points have been touched upon before, but we cannot refrain from again referring to them, they are so opportune at this time when advertisers are arranging for Fall business, old subscribers are renewing their subscriptions, and new names coming in by every mail to swell our subscription list. It contains sound sense. Read the letter:

An August Sermon.

Inclosed you will find money order for $2.00 for another year's subscription to the peerless INLAND PRINTER. No printer who wishes to keep in touch with the times and to excel can afford to be without this journal. The advertisement pages are up-to-date samples of composition that ought to prove valuable lessons for undergraduates in the art. The regular reading matter embodies a wealth of information not to be found in any other journal. I patronize its advertisers in preference to others whenever possible, because I know they are reliable.

HENRY S. KETTENRING,
Proprietor KETTENRING PRINTING HOUSE, Pekin, Ill.

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Supplement, THE INLAND PRINTER, August, 1[illegible]

DUTCH HARBOR SCENE.

REPRODUCED FROM OIL PAINTING BY H. MEYERHEIM.
By Three-color Process of THE NORTHWESTERN ENGRAVING CO., Chicago.

Press of THE HENRY O. SHEPARD COMPANY, Chicago.

Printed on a "Colt's Armory Press."
JOHN THOMSON PRESS COMPANY, Manufacturers,
New York. Chicago. London.

Paper made for three-color work by
WESTERN COATED PAPER AND CARD CO.,
Chicago.

Three-color Process Inks made by
FUCHS & LANG MFG. CO.,
New York and Chicago.

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A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XV—NO. 5. CHICAGO, AUGUST, 1895. TERMS, $2 per year, in advance. Single copies, 20 cents.

THE SCIENTIFIC ASPECT OF COLOR PRINTING.

BY JOSEPH W. LOVIBOND.



IN the power of analyzing a color sensation and representing it by glass standards in color units of known value by means of which that particular color can be measured, matched and reproduced whenever desired, a new interest has been given to all color questions, especially to those having a practical bearing on the manufactures and art surroundings of our everyday life.

This power of defining a color in exact terms may not enhance the pleasure of those who love art for art's sake, but there can be no question that it gives to the manufacturer of colors, which are the groundwork of the arts, a new grasp of his subject, in some cases clearing up practical difficulties which were hitherto obscure, and in other cases opening up new and wide questions of interest. It follows as a matter of course that the necessity of accurate definition which is required for all quantitative statements cultivates an increased keenness of observation.

Possibly no phase of the color question has been more obscure in the past than the relation of increase of color to increase of density; it was usually assumed that if the density of a pigment was doubled the color also would be doubled, and when experiments in this direction proved unsatisfactory, the cause was considered as unexplainable, and the worker was obliged to keep feeling his way, by small additions, in a haphazard manner, until a more or less satisfactory result was attained, and the reason why, in some cases, colors became more unsatisfactory and even changed to another color as the density increased remained unexplained.

All uncertainty on this point has now been removed, the power of measuring and recording the color of a pigment at any density has resulted in the establishment of a natural law, termed the "Law of Specific Color Absorption," which may be defined by saying that every substance has a definite color which is identical, under identical conditions of density and observation. The examination of a considerable number of colored substances has discovered no instance in which the increase in color depth is in direct proportion to increase of density.

It is manifest that when this law is associated with the power of making proportional pigmentary mixtures, and also with the power of defining the color of such mixtures when made, a color curve can be deduced showing any series of quantitative changes in which each change is co-related to the color caused by the change itself.

In this way a system of curves of regularly increasing densities of any pigment can be associated with the specific color for each density; the tabulated system is then available to the practical color-worker, as a means of reference, at any time; he can with confidence rely on it at any future time for information as to the exact color which a given density of that particular pigment will produce and at once bring the color itself under examination by using the standard glasses producing it as an equivalent to the color itself.

In order to make a specific absorption table for a given pigment, the method of procedure must vary according to the nature of the pigment. If the pigment is soluble and in a liquid or semi-liquid condition, it may be measured by transmitted light, the different densities being obtained by varying the proportions of the solvent. Should the solvent itself be colored, as in the case of oils or varnishes, care must be taken that this factor is also measured. If the pigment is an earthy or metallic powder, the rate of color-change for density may be obtained by mixing it with a known white in

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varying percentages, and measuring it as an opaque body by reflected light.

Another method of procedure is to prepare the different percentages as for use in the ordinary way, brush them on paper, and when dry measure them in their finished condition.

These methods are equally available for obtaining a permanent record of the color produced by proportional mixtures of two or more pigments.

It may appear from this explanation that the process of establishing a specific absorption table is complicated; it is, however, found in practice to be very simple. An intelligent lad, accustomed to the use of the balance and to the manipulation of colors, can construct such a table in about two hours, and when this has been done for a given pigment, or a given mixture, the information it conveys is a never-ending saving of time and economy of material, in addition to the facility with which it answers many questions, such as those relating to the checking of deficient delivery, defining the relative degree of color purity to an established normal, matching a given color, defining the rate of fading under different conditions, and especially as an aid to original research bearing on the most effective pigments for trichromatic color printing.

Written for THE INLAND PRINTER.

PRACTICAL METHODS OF OVERLAYING.

NO. I.—BY WILLIAM J. KELLY.*

IT must be conceded that up to the present time the printing craft has not adopted any absolute system of overlaying that can be considered either authoritative or perfect in its applicability to all classes of illustrative work, or for the different surfaces of paper stock upon which it is to be printed. Indeed, so far as experience has penetrated this subject, the question is an open one, and is likely to be so for a long time to come.

Regarding methods in vogue, some of which are, undoubtedly, superior in many ways to others, there cannot be any doubt as to the necessity of some method of overlaying for more effectively obtaining results from illustrative plates than can be done without any. The present advancement of the pressmen of this country, and the wonderful productions of skill and art which are daily developed by their handicraft, is the very best of evidence as indorsement of this opinion.

Engraving, more particularly that branch of it commonly known as photo-mechanical, has assumed so many disguises from its well-known one of years ago, that its varying hues and modes have not only revolutionized our pressroom theories, but charmed us with its unceasing changes and enrapturing beauty. Engraving, linked with this new auxiliary to natural art — photography — has developed a seemingly unlimited field of possibilities in illustration, to properly meet which the creative skill of the pressman is now actually next in importance.

HALF-TONE ILLUSTRATION OVERLAYING.

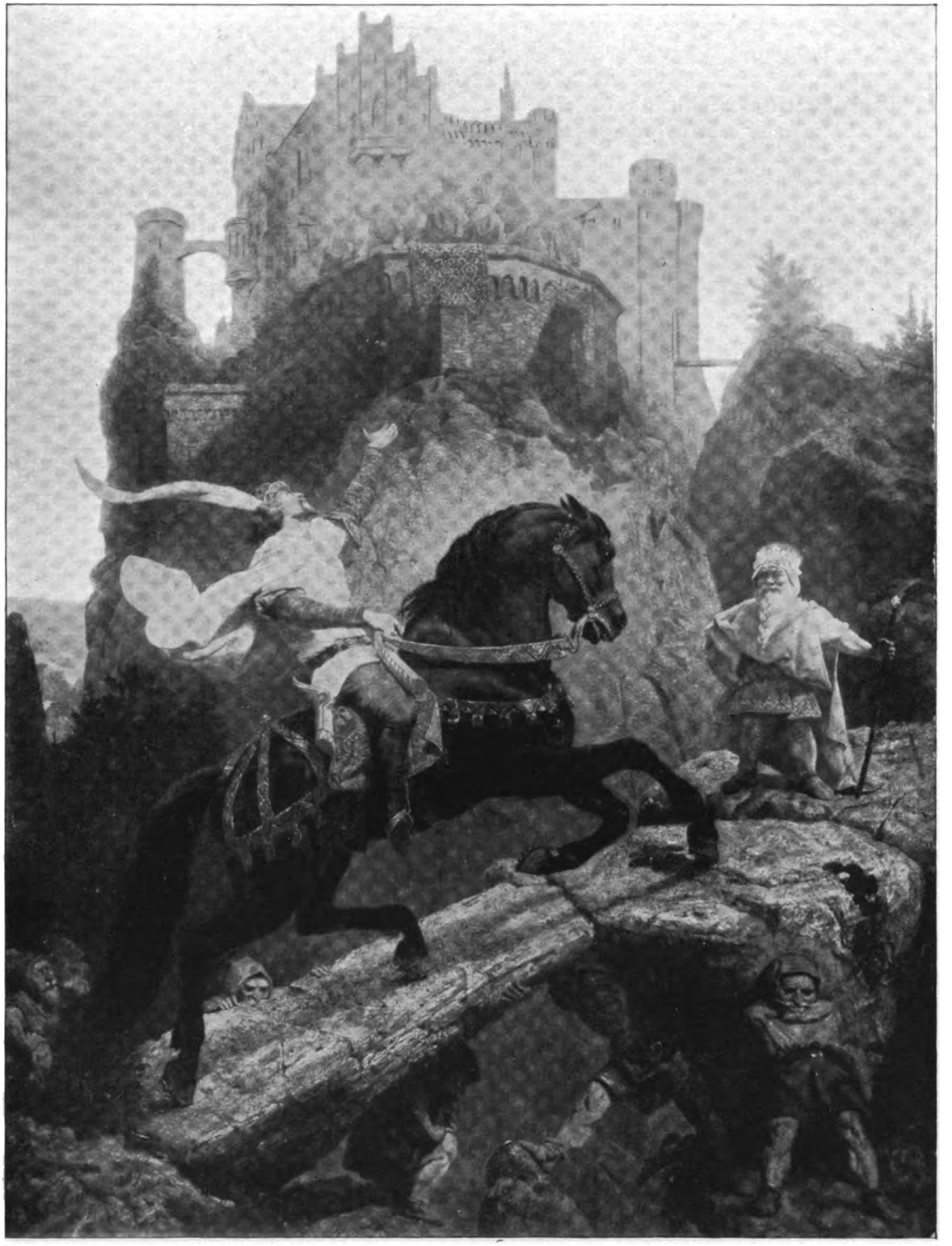
By "half-tone," in so far as this relates to printing plates made by the photo-mechanical process, is meant all engravings, pictorial and otherwise, which have their grays or lighter tones produced or enhanced by mesh formations over the face of the engraving, whether these be conveyed through a "dotted" or "lined" glass screen — the usual mechanical manner of producing half-tone effects on this character of printing plate.

As showing the peculiarities of opinion that are held by some persons regarding the printing of half-tone plates, it is only necessary to allude to two — one by the editor of a well-known technical journal in New York, and the other by Mr. H. S. Ward, editor of the *Photogram*, of England. The former asserted that the pressman wasted time and displayed his ignorance by making overlays for half-tone illustrations, and that this kind of engraving worked better without overlays. The latter, avowedly voicing the sentiments of the process engravers of England, contends that, with few exceptions, "the printer-man, after a couple of hours spent in overlaying and fancy touches, produces something that is not equal to the first proof"; that this first "proof is pulled on an old hand platen press by a lad whose only witchcraft is to get an even inking and an even pressure." Continuing, the same gentleman says: "The difference between the ordinary British method of printing and that which is adopted in all good American houses, and to a certain extent by a few British firms, is a fundamental one — a difference of principle"; that "the English printer does not insist upon a dead-level surface of electro, or of type and block, and does not work his cylinder hard onto the printing surface"; that "he wraps his impression cylinder with an appreciable thickness of paper or thin card packing, which has a certain amount of 'give' to the projecting parts, and evens up his pressure by an elaborate system of overlay — in this he usually exercises the patience of Job, and often the skill of an artist; but overlaying is like retouching: very seductive, and very apt to defeat its own end."

These opinions, while not representing those of good practical pressmen, contain expressions thoughtful in themselves, not the least of which should be "What can we do to improve the general status of the present and future generations of pressmen?" In the few chapters which will appear under the caption selected, the writer will

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

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THE KNIGHT OF SAYN.

From original painting in the Art Institute, Chicago.

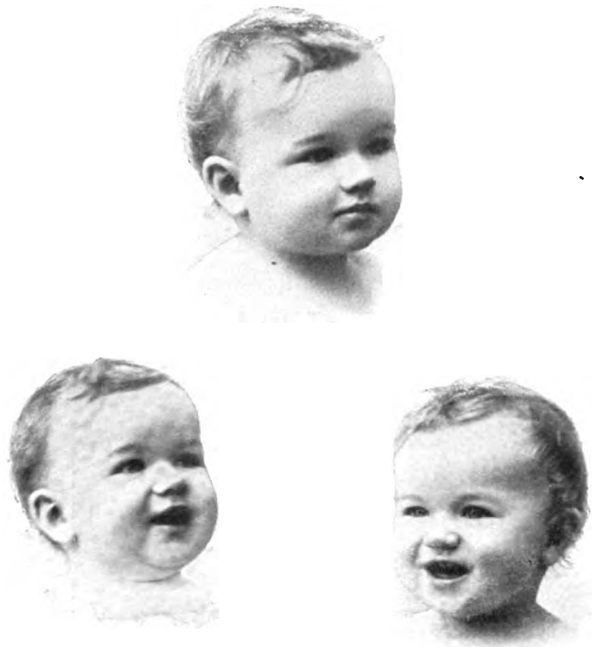
Painting by F. Lentze.

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endeavor to demonstrate what is meant by "Practical Methods of Overlaying," and to that end begins by describing the manner in which he has made the overlay for printing the illustration of "The Knight of Sayn."

HOW THE OVERLAY WAS MADE.

This cut has been evened up by underlaying, and three impressions of it struck on as many sheets of paper, each sheet being of different thickness, namely: one sheet of ten-pound folio,



Steckel, Photo.

"PANSIES."

one sheet double that thickness of supercalendered, and one sheet of wood cut, of the same thickness and quality as it now appears on. Differing from the usual manner of making an overlay that would prove effective in ordinary cases, the impression on the wood-cut paper has been selected for first treatment, which consists in cutting away from this sheet the top background and scraping down and slitting off many of the light and medium tones, so as to throw up the stronger ones and the solids in the foreground, and thereby help to create a proper perspective. The slitting or paring off of parts that should be made lighter than appeared on the printed proof was done in a similar manner to that of making a cardboard overlay from card stock. Of course, a sharp knife and some degree of skill is necessary to handle a sheet of paper in this way, but it is worth one's while to acquire it, for it saves time and much pasting on of parts of overlays, besides giving a firmer basis.

The next sheet used was the supercalendered one, out of which has been cut all the lighter tints, except the sky part, as well as some of the stronger ones. This sheet has also been used as the foundation on which to paste the cut-out portions of the two other sheets. Usually, such high lights as skies, etc., are cut away from this sheet; this order has been changed in the present case, because the castle in the distance has been treated on the thicker sheet, and set into the sky tint in order to equalize the relative perspectives.

The third sheet of thin folio has been used to make overlays for such portions of strong solids and shades as required such, notably the horse, mammoth stones, landscape and a portion of the castle. These have been pasted accurately in place on the supercalendered sheet, and over these has been fastened the wood-cut sheet. From this arrangement it will be apparent that the wood-cut, folio and supercalendered sheets press upon the form in the order named and in their relative degree of pressures, made so by reason of the manner in which the cut-out and built-up portions of the overlay have been manipulated.

(To be continued.)

Written for THE INLAND PRINTER.

THE DELAY OF THE JOB TICKET.

BY LEON HORNSTEIN.*

THE experience of our most successful men goes to show that the thinking for the entire office must be done in the counting room. When a job is turned into the workroom every provision should be made beforehand, as far as possible, for the rapid completion of the work. The instructions for all the departments ought to be down in black and white, so that there need be no running backward and forward to ascertain minor details. The job, when set in motion, ought to run itself—that is to say, the instructions should be complete enough so that the work will drift naturally from one department to another with the utmost dispatch. It is not practicable always to do everything of this kind beforehand, but even in such cases the one who does this work ought to have it under his control.

The matter of stock in the city office is a troublesome factor. The consumer is so apt to change his mind in regard to quantity or quality, and it is often so difficult to ascertain exactly what is wanted, that it is a good plan not to order the stock until the job is nearly ready to run. At the same time it is of vital importance to have the stock in the house and cut ready for the job when it is to be put on. There ought to be no such thing as waiting for stock in the pressroom. No form ought to be put upon a press until the stock is ready. If the stockman were always to wait until the compositor was through with the job ticket a great deal of delay would result.

This makes it necessary for the cutter and

*NOTE.—In another column Mr. Hornstein conducts a department relating to estimating and business office details, to which the attention of interested readers is invited.—EDITOR.

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stockman to receive his instructions before the job ticket finds its way into the pressroom. This is a problem which troubles all offices where there is a great deal of work that has to be hurried.

A plan adopted by one of our offices about four years ago has turned out a wonderful success. It is as follows:

A stock book is prepared containing the following heads:

STOCK BOOK.

Job. No.	NAME.	Quantity.	Size.	Weight.	Color.	Quality.	Ordered from.	Ordered by	When.	Received by.	When.	Cut.	No. to Sheet.	Waste.	REMARKS.

The book in question is a cap book, opening the long way. All these columns are on one page, and there are fourteen lines on a page. Thus the book is not too bulky for handling. Before sending the job ticket into the composing room the various items relating to stock as indicated by the headings are entered into this book. The buyer uses it as a memorandum for ordering stock. When he has ordered the stock for a certain job he puts his initials in the column headed "Ordered by," the initial of the paper dealer from whom ordered in the column headed "From," the date in the column headed "When." Just as soon as a load of stock comes into the house the stockman takes the book, examines the paper to see that it tallies with the different items ordered, puts his initial in the column headed "Rec'd by," and the date in the column headed "When," marks the stock for cutting in one corner of the top sheet, putting on the job number and the name of the customer, has it cut and sent to its proper place in the pressroom. By this method there is no looking up of tickets, either by the buyer or the stockman, and besides a record is kept which will be found extremely handy. Of course, these particulars are down on the job ticket, but job tickets are bulky. They cannot be readily filed in the counting room. They are usually stowed away in some remote corner. When it is necessary, therefore, to ascertain what stock was used on a job, where it was procured and how it was cut, this can be done in an instant by looking up the job number. A record of the cost of the stock can also be kept in this book if it is found desirable.

The book is a great time-saver at all stages of the work. This is especially true of such jobs as are not done entirely in the printing office, such, for instance, as require ruling or perforating, which have to be sent out of the office.

Another delay incident to the traveling of the job ticket from one department to another is frequently encountered on jobs that are to be punched, gummed, perforated, cut by dies, or handled in some other peculiar way after being printed. In such cases it is usually advisable to leave job in sheets if more than one was printed at each impression. Notice of this fact must be given to the cutter in good season, or else he will frequently take chances and cut up a job without looking at the ticket.

A practical way to overcome this is to attach a card to the job ticket when it is first turned into the workroom, worded something like this: "Do not cut—hand this ticket to cutter as soon as job is printed." It is a good plan to have this card of a peculiar color, and enough longer than the job ticket is wide to make it project beyond the edge of the latter when it is pinned thereto. This prevents its being overlooked.

It is possible to carry out this idea farther than this in some offices. For instance, if the office has a ruling department, a card of peculiar color with the word "Ruler" printed on it could be attached to job tickets which require ruling. This would serve notice on everybody that the ticket and copy was to go to the ruler as soon as possible.

In cases like the above, the cutter or ruler takes off the card from the job ticket when it reaches him, and saves it. The same cards can thus be used again.

It is the experience of almost every proprietor that such methods as these are necessary to expedite work. If not resorted to he will frequently find jobs delayed, and will have to stand over many of them and "hustle" them.

Written for THE INLAND PRINTER.

THE TRIMMER.

BY A. L. BARR.*

OF all the machines used in a stereotype or electrotype foundry the trimmer is the most dangerous to operate. Too much caution and care cannot be exercised by an operator while manipulating this machine; but if it be properly handled and suitably managed, the occasion for danger decreases to such an extent that there is no reason why this machine may not be operated for years without accident.

Before a man who has never used one of these machines undertakes to work with it, he should carefully study its construction and have some older operator explain the points of danger to him and advise him of the best methods to avoid them.

In beginning to operate this machine, you should know all about how to set and sharpen the knives.

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*NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping conducted by Mr. Barr on another page of this issue.—EDITOR.

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The neglect of properly setting the knives has been the cause of a great many serious accidents. It will not pay you ever to become so busy or in so great a hurry as to neglect to give proper attention to your trimmer. The risk of being injured for life is too great to take any chances.

Another part of the trimmer that needs careful attention is the arbor or mandril that carries the



ONE OF OUR ANCESTORS— BY A. A. P. MASSOULE.
Photographed from cast in the Art Institute, Chicago.

head. It should be perfectly free from end motion and held very rigid. This is the part of the machine of all others that you should give the closest attention if you expect to do good work. If proper care is not taken you will never be able to do good work with the machine, and the chances are five to one that some day you will lose your fingers or get struck in the head with a piece of metal. I know of at least a half-dozen men that have been crippled on account of carelessness with trimmers. One of my acquaintances has lost all the fingers of one hand, and another lost two fingers of one hand and the sight of an eye from this same cause.

The possibilities of danger are diminished to a great extent in the improved machines of today, and they are not nearly as dangerous as the old-style machines were. Formerly, the "ways" that the trimmer plate slide on were set parallel with the head, and, while trimming, the back knife would catch the job and throw it into the operator's face; but now the ways are set at a slight angle so as to make a difference of from one thirty-second to one sixty-fourth of an inch between the front or cutting knife and the back or returning knife. This principle does not interfere with the accuracy of the work, as a moment's thought will prove. At first thought some will say that such a thing is impossible, but when you consider that it is the bed that slides and not the head, and that it makes no difference where the table is before and after it passes the head, it will become clear to your mind that the cutting is the same on all parts of the plate as it passes the knives.

If the occasion should ever present itself wherein the reader is called on to select a trimmer, do not make the mistake that an acquaintance of mine did who considers himself a good stereotyper. The firm by whom he was employed ordered a machine, and when it arrived he tried it and seemed perfectly satisfied with it until in more closely looking over it he chanced to observe that the "ways" were not square with the head of the trimmer, and forthwith made a complaint. He advised his employer, who knows nothing of such things, not to pay for the machine until the manufacturer had a machinist to take it down and adjust it so that the ways would be parallel with the head of the trimmer. Not being versed in machinery, the owner wrote the above facts to the maker and requested an immediate alteration or a reduction in price sufficient to cover the cost of these necessary changes. The manufacturer replied that he would make the desired changes if the owner of the machine would guarantee to reimburse him against all suits for damage by the operator's family, and would further agree to pay the funeral expenses of his stereotyper. It is needless to say that the purchaser forthwith sent his check to cover the cost of the outfit.

The speed of a trimmer should not be less than 3,000 nor more than 4,000 revolutions per minute; 3,500 is a good speed at which to run it. A trimmer properly made should be constructed so that the center of the head will be about one-half inch higher than the top of the table. This will cause the cutters to throw the chips down under the machine instead of scattering them all over the room.

Never allow yourself to get in such a hurry that you cannot and do not take time to see whether or not there are any chips or saw cuttings beneath the cut you expect to trim. See that the cut lies perfectly solid on the table as well as against the gauges. If you are on small work, it is always good policy to trim one end before sawing it off. Also use a line holder in trimming all jobs of four lines or less. It may take a little more time, but the chances of losing a finger, hand or eye are too great to run any risks as against the extra time consumed.

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A. H. McQUILKIN, EDITOR.

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J. CLYDE OSWALD, Manager.

CHICAGO, AUGUST, 1895.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

DEMORALIZING INFLUENCES.

AMONG the publications dealing with the art of printing and the business interests of those connected with it, THE INLAND PRINTER has, more than any other, upheld the cause of trade-unionism in the abstract as a means of subserving the true interest of every honest employer and every honest workman. It is, therefore, with no little regret that we note the tendency to degrade trade-unionism and embarrass and annoy employers by the perpetuation of quarrels within the organizations. In both New York and Chicago the condition of organized labor is fast assuming an unsatisfactory and complicated state of affairs. In both cities what is known as the conservative and radical branches of workingmen are at open war, the breach becoming wider and wider as time rolls on. The readiness with which the hotheaded and thoughtless of each faction hurls charges of dishonesty and corruption at each other only renders a possibility of peace the more remote, and at the same time furnishes their evil wishers with abundant material for unfavorable comment and comparison.

In the printing industry the situation is much the same, the warring factions of pressmen leaving it in doubt as to whether it is union or disunion that is sought by the moving spirits in the fray. In some localities, and notably in Chicago, the contest has been waged with the utmost bitterness, all considerations of justice to the employer being entirely lost sight of. The supremacy of the rival unions is the only thing demanding attention, everything and everybody being subordinated to that one idea. The vexations caused employers during the progress of this feud have been many and trying, an element of uncertainty having at last found its way into many establishments, distasteful and annoying to all not actively engaged in the strife. How long this state of affairs is to be endured appears to be surrounded with an uncertainty as distressing as it is vague. In this extremity it is but natural that all who wish to see peace and harmony again established should turn their attention in the direction of the International Typographical Union, a powerful organization which in times gone by has successfully solved far more serious problems than the one now confronting it.

That the International Union can stop this contention of the pressmen there is little doubt. It may require firmness and an exercise of extraordinary powers to accomplish it, but the executive board will readily see that the exigencies of the case demand and will warrant a resort to extraordinary powers. The welfare of the craft, and a continuance of the friendly relations heretofore existing between employer and employed will justify a departure from the strict letter of the law, and entitle those who have the courage to use discretionary powers to the kind remembrance of all who have the best wishes of the craft at heart. That such a course as we have outlined will be indorsed will be made plain to anyone who will take the trouble to acquaint himself with the extent of the conviction now held by printers that the time has arrived when the International Typographical Union can no longer claim jurisdiction over all printing and kindred trades. A recognition

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of that sentiment may have answered in the past; every indication points to the conclusion that such conditions will be out of the range of probability in the future. The incongruity of claiming original and entire jurisdiction will be seen when it is remembered that in the printing industry three international unions now flourish, with the chances favoring an increase of the number rather than a decrease.

To return to the question of internecine disputes in the ranks of organized labor. For the interest of all concerned, and for the welfare of the trade, THE INLAND PRINTER would urge that earnest efforts be made to restore harmony and good will. If quarreling is not to be avoided, then let the dispute be confined to those who are actively engaged in it. The prosperity of the business must not be menaced because of personal jealousies in the ranks of trade-unionism.

OUT-OF-WORK PRINTERS.

AN indication of the condition of things brought about through the introduction of typesetting machines comes to us in the shape of a number of letters from printers out of work in the smaller towns asking advice and assistance in procuring employment. The subscribers almost without exception want to know what their chances of employment are likely to be in some of the larger cities — Chicago preferred. A little reflection on the part of these writers before they committed their thoughts to paper would have convinced them that the advice of anyone unacquainted with their abilities would be of necessity of so superficial a character as to be practically valueless. There are without doubt many situations vacant or so unsatisfactorily filled as to be practically vacant, and there are perhaps just as many, or more, men latently competent who are seeking the situations, but who from some little technical ignorance are not available to take the positions and meet all requirements satisfactorily from the start. A printer coming from the country and seeking employment in the larger cities, has to meet the competition of men who are acquainted in the various offices, and it has been proved that personal acquaintance, as a general thing, is much more influential than skill in securing employment. The man who comes to a large city looking for employment in the printing trade, should come with a sum of money sufficient to take him back to where he came from if his quest is not successful. It is only the man on the spot who can get a knowledge of his chances. His address, personality, acquaintance, skill and knowledge of the world are important factors to his success, and a full appreciation of these cannot be conveyed by letter to a desired adviser. We trust no one will misunderstand our assertion regarding the superior influence of personal acquaintance as against mere mechanical skill. The first wins the race for speedy employment, but the latter tells quickly when employment is once secured. The difficulty is chiefly that the technical education of printers is so very uneven that they are timid in seeking employment where their services are required in a branch in which they have not been very actively engaged.

An employer advertises for a practical printer who has some knowledge of paper stock and estimating. There is little doubt that there are many printers who would seek such a position, but the required "knowledge of paper stock and estimating" convinces them that there is no use in trying, when the fact is that a few days' instruction from a well-informed man would give them a footing that would secure them the position. The same is true of the other branches — presswork, make-up, stone-work, etc. It may be contended that if all workmen are struggling for the same goal, that the competition for situations will be unchanged. This would be an ignoble suggestion, and it would be also an illogical one. The competent workman is generally overworked to make up for the incompetency of fellow-craftsmen. The competent all-around workman is available at all times. The workman whose technical education is one-sided is confined to a narrow groove which dwarfs him mentally and denies him the manly independence characteristic of the well-informed mechanic. The trade-school, founded by workmen and conducted by workmen, is the prime necessity of the times, and it is gratifying to note that in some localities printers at least are awakening to that fact.

"UNITED TO SUPPORT, NOT COMBINED TO INJURE."

IT is with no little gratification that we learn there is a possibility that the conflict which has been waged so long and so bitterly between the International Typographical Union and the International Printing Pressmen's Union will soon be brought to a close. The agreement drawn between the two organizations awaits ratification by the referendum of the older body.

With a full understanding of the evil that may result to all concerned from a failure to indorse the agreement, we anticipate that the good sense of the International Typographical Union membership will yet, in any event, see the absolute need of discarding the obsolete clause of the constitution which claims unqualified jurisdiction over the printing trades.

From the various letters and contributions which have appeared in these columns from time to time, discussing the several phases of the question of the rights and wrongs of the international bodies, it may be taken for granted that the majority of our readers are fairly well acquainted

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with the general nature of the differences between the unions. These differences are, as already stated, on the eve of amicable settlement, and it is sincerely to be hoped that the articles of agreement will be so carefully drawn that no ambiguity will give exuse for further disputation or misunderstanding.

Thoughtful printers are realizing more deeply, as time develops, the dire necessity that exists for the membership of the trades connected with printing to hold amicably together for protection and mutual support, and there is every reason to hope at the present time that a more rational and business-like course of procedure will be established than has been possible of recent years.

Written for THE INLAND PRINTER.

EDUCATIONAL QUALIFICATION FOR TYPESETTING.

BY F. HORACE TEALL.

NOW that compositors for the government office in Washington are to be subjected to competitive examination, the question naturally arises, How much knowledge, and of what kind, should a compositor be expected to have? Does mere experience qualify one sufficiently, without previous education? Of course, we know that no one can set type without ability to read manuscript, and it is no secret that the best compositors excel in deciphering bad writing; and it must be admitted that experience is a good and an indispensable teacher. If writers would or could always apply the old saying that "what is worth doing at all is worth doing well," and make copy that could be followed literally, that of itself would partly solve the problem; but even with the best possible attainment in this way, the intelligent and educated compositor would still be most desirable.

The questions asked above need not be answered here. Competitive examination cannot fail to set up a standard of qualification based on knowledge, and those who have not a certain amount of common knowledge must fail in the examination. More practical in its bearing on the welfare of the trade is the question, Are the compositors of today as well qualified, educationally, as they should be? This question may safely be answered in the negative as to so many of them, though by no means a majority, that it becomes interesting to inquire how the "art preservative," naturally demanding more intelligence than any other trade, has been allowed to include among its workers any but those who are qualified educationally.

Within the memory of many who are yet working at the case, typographical unions would not admit as members all who applied for admission, but made close inquiry into their fitness. So recently was this the case that even now many intelligent union men delude themselves with the belief that most of the competent compositors are members of unions. We do not hesitate in averring our conviction that this should be so, but the fact cannot be long concealed that it is not true. The government office has long been a union office, and naturally the union is averse to anything that threatens change in this respect. It is reported that an influential union man, in course of an effort



Steckel, Photo, Los Angeles.

STUDY HEAD.

to defeat civil-service classification, asserted that all the most competent printers are members of the union, and was met with the assurance that in that case he need not feel any alarm, as the most competent men would secure the positions, and so none but union men would be employed.

Various causes of deterioration have intervened since the time alluded to, the worst of which has been exemplified in New York. Thirty years ago it was absolutely true that in that city all really competent typesetters were members of the union. In 1864 a strike occurred, and some incompetent men, persuaded to leave the offices where they had been employed in place of the old workers, were taken into the union. Having won in this strike—which they were bound to win anyway—the union members were the more ready, a few years later, to repeat the operation that had seemed to give them the earlier success. During a strike much more general than that of 1864, the first method suggested was that of persuading new men to join the union, without discrimination. From a membership sufficient to supply the full demand of the city trade with good workmen, the union soon grew to such proportions that the incompetent new men outnumbered the old members. Since that time New York Union, No. 6, has lost many of its best men

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— because they could not conscientiously stay in a union such as that had become.

Let it not be forgotten that this is written by one who believes in printers' unions, and who left No. 6 only when he left the trade — then presumably for all time. It is really dictated by genuine desire for union welfare. Presence on the scene of the later strike referred to, though not obliged to participate in it except in paying assessments for its support, convinced the writer that other and more dignified methods would have met with better success. It is greatly to be lamented that printers' unions have ever resorted to violence or underhanded procedure of any kind. An ideal union of printers, for mutual benefit, would undoubtedly embrace nearly all worthy compositors, and serve much better to keep up wages than one that could be misled into violence or unwisdom.

The object of this writing, however, is not criticism of union methods. Its purpose is rather to provoke discussion of practical ways of betterment. Printing is called a trade, and rightly; but it is inherently so intellectual a calling as to have been reckoned by some a profession. Shall printers rest content with mediocrity or worse, and leave all the really intellectual work to be done by proofreaders? If they do, it may not be long before the stock of competent proofreaders is exhausted, for they have to be drawn mostly from among the compositors.

Employing printers should be deeply interested in the matter of securing good workmen, and they will have much better work done when they insist upon having intelligent and careful compositors. It does not pay to have type set carelessly or unintelligently, and trust to making it right by correction. Competitive examination for government employ suggests strongly a practice that shall secure competent men to submit to it. Of course, all men cannot be equally qualified; but with right care in selecting those who are to spend their lives at setting type, few would be found applying for government employ who would not be competent.

It seems almost a pity that it is necessary to say that a compositor should have reasonably good knowledge of grammar, because it is a self-evident proposition; but, largely for the reason given above, it is a fact that many of those now working as compositors know very little of grammar.

Machines are coming so largely into use that some reduction in the number of compositors seems inevitable, and of course the best and most intelligent among them will be retained, and in this way many incompetent printers will be forced to seek other employment. Machines, though, can never displace all hand-work, and even the operators should be practical compositors. Shall those who are to work at typesetting, whether by hand or by machine, be chosen haphazard, or without intelligent selection, or shall they be selected with a view to the special fitness that all know to be desirable?

For the sake of preserving and ennobling the "art preservative," let us suggest that employers make a practice of having apprentices subjected to examination as to mental acquirement, and of employing none but those who show evidence of fitness. This may seem theoretical only, and not practically feasible, but it is practical. Something should certainly be done.

May we not hope for such improvement that every compositor will be a member of a union so dignified, honest, and earnest that every employer will hail it as indispensable, and whose working card will be the best possible certificate of competency available for its holder?

Written for THE INLAND PRINTER.

CONCERNING FASHION AND TASTE.

NO. II.—BY R. COUPLAND HARDING.

NOTWITHSTANDING the light thrown on early printing by modern research, there is still uncertainty regarding some of the mechanical questions involved. There is none, however, as to the ideal of the first punch-cutters. Their aim was to imitate as closely as possible the work of contemporary scribes. It is quite possible that, as tradition records, the new art being secret, the printed books were largely sold as manuscripts. The rugged black-letter was ill adapted for typography, and still less were the uncouth and quaint scripts and court hands of the fifteenth century, which it is now no easy matter to decipher. In the classics, as in the vulgar tongue, manuscript was still the model, and the numerous abbreviations in Latin and the innumerable contractions and ligatures in the old Greek fonts, show, to the modern eye, a very imperfect grasp of the practical side of the typographic problem.

The change to roman type brought the first great emancipation; but it was not a complete one. The pear-shaped knobs, the angular serifs, and the lop-sided curves of the circular letters, still showed an attempt to imitate the characteristic work of the penman. At the same time, this style of letter attained a high degree of excellence in the hands of artists — an excellence which the present generation seems even inclined to exaggerate.

With the introduction of the modern face a century ago, the bondage of the quill-pen model was wholly abandoned; but a grievous decadence accompanied the change. The early modern fonts, which held the field during the first twenty-five or thirty years of the century, are as distressing and depressing a form of character as was ever adopted. The reform — like most sweeping reforms — brought its own train of evil and ugliness. More than a generation passed before the new roman became a thing of beauty. Then such

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is the mutability of fashion — just as it had attained its highest perfection, the fashion for mediævalism brought in once more the discarded forms of a century before; and though the modern style survives and has possibly gained in beauty through the existence of the rival form, it no longer reigns supreme.

Contemporaneously with the early modern-face romans, and as if to emphasize the general lack of taste, appeared the first efforts at bold and ornamental types. Who can exaggerate the horrors of those letters? Sometimes one sees a facsimile playbill or ticket of, say, 1812. There seems no redeeming feature in the job-letter. Flat, squat, flat-serifed romans; enormously thick antiques, the serifs as heavy as the body-marks; hideous "Italians"— romans with the thick and thin lines carefully reversed; roman and old-english "opened" on one side; and, in strange contrast to the prevalent heavy styles, light outline, or "contour" (to use the modern American term) antiques and sanserifs, modelled after copperplate styles, and quite unable to withstand the rough usage and crushing pressure of the printing of these days.

And these outline styles give the clue to the false idea underlying the type design of the period. There was little beauty in typography; wood-engraving was mostly inferior and despised, and all the beauty of printing seemed to be confined to the work of the copperplate engraver, whose art had reached a high pitch of excellence. Therefore the punch-cutters followed his designs as closely as they could, and failed miserably in the result. We find page after page of the old specimen books occupied with floriated, tinted and shaded letters, just such as one may now see on an ornamental brass door-plate. In time these were supplemented by typographic flourishes, also in imitation of pen-work; but at once distinguishable on account of their squareness of effect, and the absence of interlacings.

There has perhaps been no greater clog on the progress of type design than this imitation of copperplate. In the past ten years the bolder designers have done much to emancipate typography from the chalcographic model which is wholly foreign to its methods and intentions; but the influence is still traceable. Now and again I see a new series — the revival, with slight modification, of the old copperplate notions of a past age, and I lament over misapplied time and ingenuity.

What are the tendencies today? I note, in the first place, on the mechanical side, a growing disposition to recognize the mathematical basis of the art, and to manufacture type in a systematic manner as regards body, lining and set. The artistic proportions of the letter are not found to suffer, and the workman is relieved of half his old unprofitable drudgery. For this reform I and others have fought for many years, and now, as regards the products of the most progressive foundries, we have little left to fight for.

On the artistic side I note two broad tendencies in particular. First, and most encouraging, the frank acknowledgment that type material is as a rule rectangular, and the consequent abandonment of ineffective attempts to copy copperplate, and of types designed solely with that idea. With this, I note also a revolt against primness and formalism — what in America is suggestively called "tombstone" display. The old "æsthetic" movement has left its mark; the passing lunacy of Japanese archers and Assyrian winged bulls has left behind a freer and less conventional mode of treatment than the designer of thirty years ago would have dared to attempt; the capabilities of brass rule have been developed; formal borders give place to handsome bands composed in less than a fourth of the time; what the Germans call the "freie manier," and regard with some suspicion, has taken possession of the field; and, strange to say, Germany is manufacturing some of the finest material to meet the demands of the new fashion. With all this there is much crankiness, a tendency toward clumsy and heavy silhouette ornament, glaring Beardsleyisms, miscalled "decoration," but the movement as a whole is decidedly a good one. And with it all there is a marvelous improvement in the color sense, both of printers and customers. The beauty of quiet tints is now so fully recognized that positive color is used almost too sparingly.

The other movement is toward mediævalism. I have already referred to the revival of the old-style types. So utterly dead were they considered, and so completely despised, that ninety years ago the head of the Enschedé Foundry in Haarlem destroyed Christopher Van Dyk's punches as so much lumber. For more than twenty years this act has been deplored — the fashion of today would have given them a value beyond price. Just forty years ago Vincent Figgins cut a facsimile "Caxton" letter for a reprint. The line looked strangely out of place in the specimen book, and for many years scarcely a font was sold. Not long ago he found it necessary to cut an entire series; the types have been reproduced in America and Germany, and nearly every big job office has the letter. The Kelmscott Press in London is reviving mediæval styles; the Dickinson Foundry have just brought out "Jenson" in imitation of the Kelmscott Press; imitation Elzevirs are in vogue, and even the old fifteenth-century "Civilite" script — as quaint as the Caxton black, has been recut in America.

I may be wrong, but I think that these revivals will lack permanence. It is just because they are imitations that they are weak. The designers overlook modern needs and modern conditions;

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and fifteenth-century styles, though they have their fitting place in ornament, can never meet the typographic requirements of the twentieth century.

William Morris has predicted that typography will cease to exist during the next century, and he may be right in his forecast. I see it threatened by the camera, the etching fluid, and by the (at present) harmless and inoffensive "typewriter," in the keyboard of which lies the germ of something much greater in the future. But as regards fashions I would make one closing remark about the dangers of modern free design.

There is far too great a tendency to confound slovenly and careless execution with artistic freedom. A very rough and imperfect sketch may contain indications of artistic power; but its beauty does not lie in its imperfection or roughness. Mr. Beardsley has a host of imitators who can make ringstreaked, speckled, spotted and piebald decorations in black and white, but who altogether lack his redeeming features—his imaginative faculty and command of line. There is a good deal of lunacy in his art, and that can be imitated. Some of our artistic reformers would do away with types, and have each man's work given to the world in his own autograph. Walter Crane has published books on this principle. William Blake did it before Walter Crane was born. But there are many men who can write, whose works would suffer from such a system. It is not every writer who could engross his work and adorn it with marginal decorations. It is not uncommon now to see a sonnet or small poem in a magazine, engraved with the decorations, and occupying a whole page. Sometimes one has to spell out the text, which is as illegible as bad manuscript. If types are sometimes too regular and formal, they may err also in the opposite direction, and so far as the reader is concerned, the latter error is the worse. My own view is that the ideal—complete harmony of mechanical and artistic excellence—the maximum at once of beauty and of use—is not unattainable.

"ORDNANCE experts all over the world will be very much interested in the experiments being conducted by François Allard, a Quebec blacksmith, who appears to have succeeded in hardening aluminium so as to permit of its use in the manufacture of cannon," said Colonel E. F. Bateman, a retired English officer, at the Ebbitt, yesterday. "Allard is the same genius who rediscovered, some years ago, the lost art of hardening copper, but it is too expensive a process to admit of such metal being practically used. Recently he made a small cannon of tempered aluminium about thirty inches long and with a bore five inches in diameter. From this he repeatedly fired a charge of a pound of powder without injuring the piece. The most remarkable part of these tests was that the metal of the barrel was only a quarter of an inch thick. There is no telling what a revolution will be brought about in the manufacture of big guns if Allard's future experiments in this line turn out as well as those already made."—*Washington Star.*

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

SINCE my last letter forty patents relating to the printing industry have been granted. Of these no less than twenty-five relate to typesetting and distributing machines, and to kindred appliances for rapid composition.

The Mergenthaler Linotype Company became the owner of the whole, or an interest in eleven patents of this class, and the Alden Type Machine Company, of Brooklyn, New York, of eight.

Albert S. Hodge, of Wise, Virginia, received two patents, one for typesetting and one for distributing either ordinary

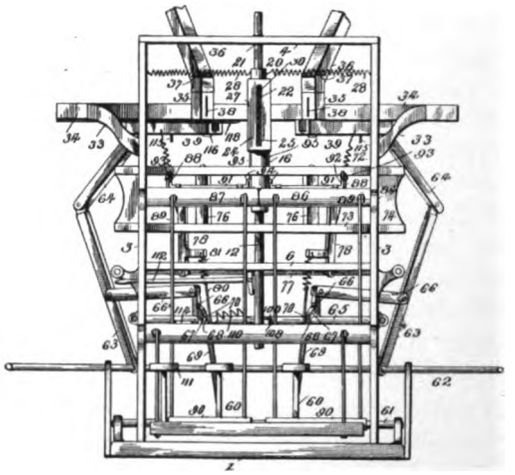


FIG. 1.

or specially formed type. A one-half interest in the patents was assigned to Emory E. Hodge, of Washington, D. C. Fig. 1 shows a front elevation of the former invention with a portion of the apparatus removed. As many magazines, 36, as there are characters employed are arranged in a semicircle upon a supporting table. By touching the proper keys the type are ejected one by one and assembled in a "stick," which is turned toward the particular magazine from which the type is to come by the same movement that ejects the type.

Fig. 2 shows a central section through a machine invented by John H. Knowles, of Philadelphia Pennsylvania, for

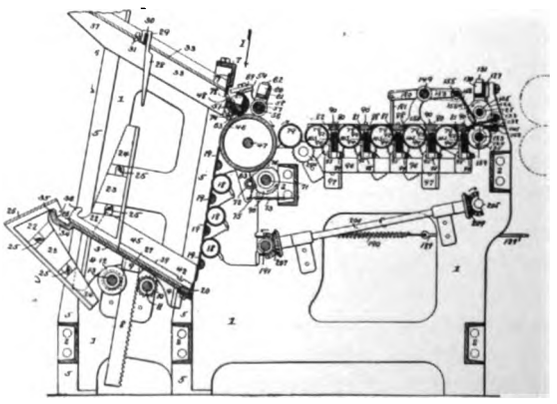


FIG. 2.

feeding sheets of paper to a printing, ruling or other machine. The sheets are removed from the pile one at a time and delivered to a conveyor. They are there arrested until placed in exact register, and then advanced to the feeding disks which deliver them to the machine to be operated upon.

A patent was granted to Edgar H. Cottrell, of Stonington, Connecticut, for a printing machine (Fig. 3), in which

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the tympan of the second impression cylinder is automatically shifted while the cylinder continues in motion between the successive printings. As the speed of the press increases it becomes difficult to shift the tympan in the short interval of time between impressions, and the present machine is

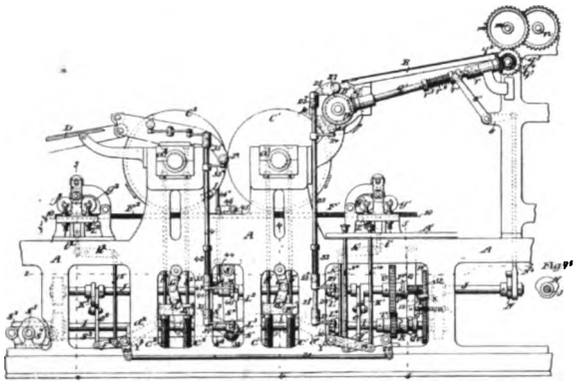


FIG. 3.

designed to automatically shift the tympan so as to skip or omit one printing. In this way there is less danger of tearing.

Another patent granted to C. B. Cottrell covered a device of a similar nature, but differing somewhat in detail. The speed of the machine is temporarily reduced below the normal printing speed before and during the operation of shifting the tympan, and then caused to run at full speed after

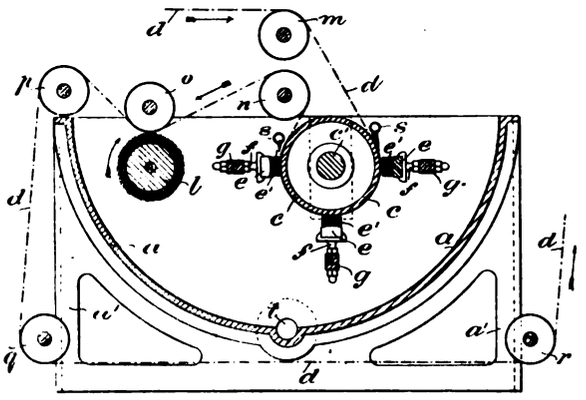


FIG. 4.

the shifting. Both patents were assigned to the C. B. Cottrell & Sons Co., of Stonington and New York city.

Frank Q. Stewart, of Chariton, Iowa, received a patent covering a typesetting machine in which the line of type is at all times visible and accessible, and which provides means for automatically moving the stick a distance corresponding to the thickness of the type.

A spacer for line-casting machines, patented by Adam W. Harrigan, of Baltimore, Maryland, and assigned to the

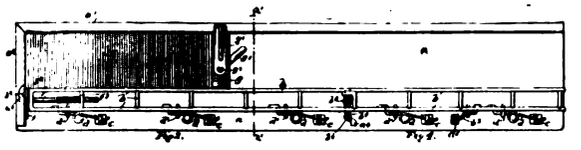


FIG. 5.

Monoline Composing Company, of Washington, D. C., consists of a longitudinally slotted body portion and a yielding front edge which lies normally slightly in advance of the edges of the matrix bars, and is pressed back by the mold in the casting operation to effect a tight closure of the spaces between the same.

Jacob Rupurters, of Philadelphia, has assigned to the Mergenthaler Company a one-half interest in a patent granted to him covering a machine for making straight matrices. The invention is of the "Paulding" class of machines, in which are used rapidly disposed tiers of die arms carrying dies, all the dies of each tier bearing the same character. In the present instance it is claimed that a greater number of tiers can be employed, and also that the composing is more certain and more rapid.

William Kemp, Jr., of Washington, D. C., received a patent covering a machine for casting and setting type. The machine produces individual type between one-eighth and

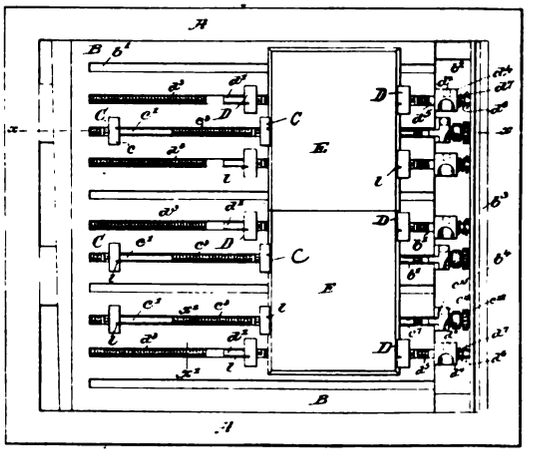


FIG. 6.

three-sixteenths of an inch in height, and which have beveled tenons to fit grooves in the holder to receive them as formed. A wheel which has matrix letters about its circumference is stopped when the proper character is opposite the melted type metal furnace, and a separate device forms the tenon as the casting is made.

Fig. 4 shows an apparatus for washing printers' blankets, patented by W. & H. Hadfield and J. J. Summer, of Furness Vale, England. The blanket is drawn over a large drum and is subjected to a thorough scrubbing by a series of brushes which oscillate very rapidly in the direction transverse of the same.

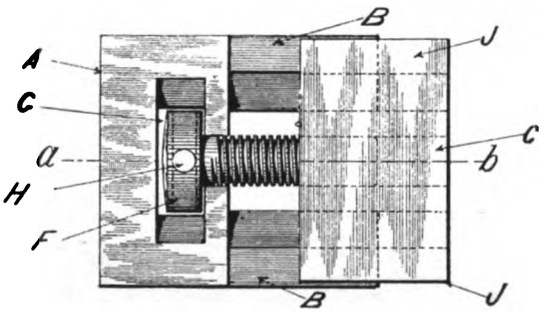


FIG. 7.

Edward L. Holmes, of Minneapolis, Minnesota, received a patent covering the printers' galley shown in Fig. 5. A movable clamping bar forms one wall of the galley. Through the action of a series of cam lugs and spring rods secured to the stationary and movable parts respectively, by a longitudinal movement the clamping bar will be forced laterally against the type. It is easily and rapidly manipulated, and holds the type very efficiently.

The stereotype holder shown in Fig. 6 was patented by John J. Floyd, of Boston, Massachusetts. The invention is practically adapted for clamping a plurality of stereotype plates in a single bed or frame. A plurality of clamps are arranged in parallel series in a frame so that the plates can

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be separately secured in position. The clamps on opposite sides of the plates are mounted upon the same screw-threaded shaft so as to be moved simultaneously.

The quoin shown in Fig. 7 was patented by Fred Waite, of Otly, England, and assigned to Waite & Savile, limited, of the same place. It comprises a guide piece having parallel guides between which a sliding block is fitted. The block is moved to expand or contract the quoin, by means of a screw the head of which is held from movement in both directions by being fitted within a recess. It is, of course,

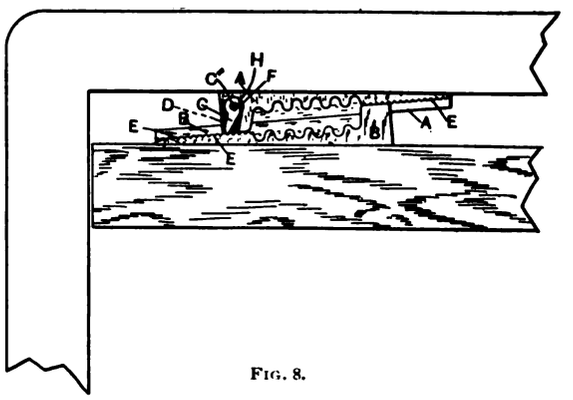


FIG. 8.

perfectly free to turn to advance or retract the sliding piece. A special advantage of this quoin is that there is no liability of the parts shaking loose.

A quoin of a different type is shown in the next figure, which illustrates an invention of Albert S. N. Olson, of Chicago, Illinois. The special object of the invention is to prevent the ordinary two-piece wedge from slipping backwardly after having once been set in proper position. A spring-held dog carried by one or both wedges is made to

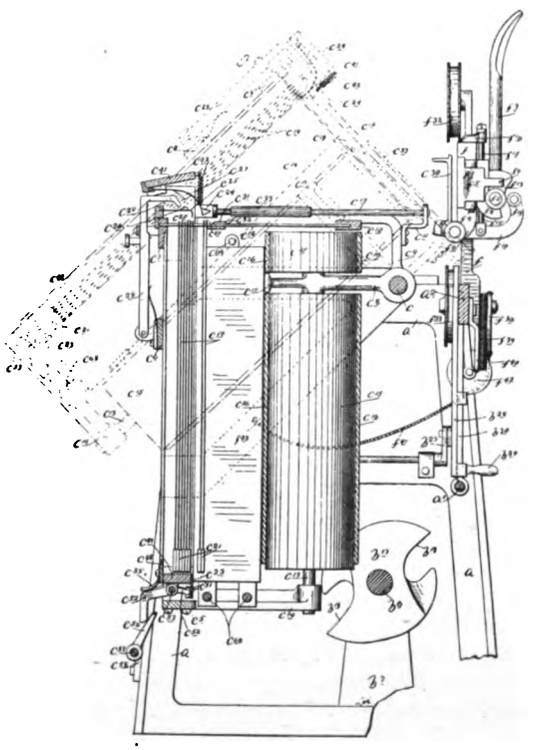


FIG. 9.

engage with the serrations upon the face of the opposite wedge, and slipping is positively prevented.

The next patent to be considered is one granted to Thomas C. Hargrave, of Minneapolis, Minnesota, and assigned to the Hargrave Matrix Machine Company, of the same place (Fig. 9). The die carriers are pivoted and are released by keys. An endless traveling assembler receives the free ends of the carriers when released and swings them into a common line of assembly. Between the words compressible spaces are arranged so that the completed line can be justified. From this an impression may be made in soft material or a linotype may be cast. The frame carrying the dies is tilted by a cam upon the driving shaft after the impression or a cast is made, and the die carriers return to their normal position.

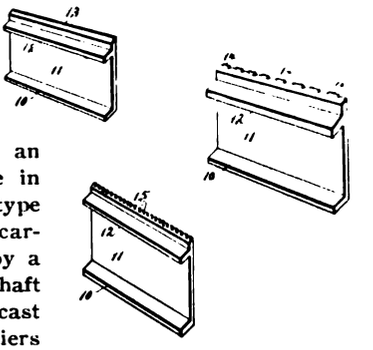


FIG. 10.

In Fig. 10 is shown a new form of rule for printing solid lines, dashes, dotted lines, etc. The rule consists of a vertical part having a base and shoulder at right angles therewith. These rules are much lighter than those made of brass or any other suitable material. The inventor is Louis Quellmalz, of St. Louis, Missouri.

Written for THE INLAND PRINTER.

A SHORT SKETCH OF THE INVENTION AND EARLY HISTORY OF PRINTING.

NO. II.—BY ARTHUR KIRKBRIDE TAYLOR.

BEFORE going at once into matters relative to the invention of printing as it is now spoken of, let us look away back into the dim ages of the past, and see what we can learn of the prospect.

We have nothing to prove that there was much printed matter in circulation before the flood, and while, according to a recent paragraph, there are many who believe that Noah was far ahead of his time in using ark lights, still we fail to note on his manifest the merest allusion to the earliest sprouts of a printing plant on board. No thinking disciple of the art preservative can doubt, however, that when the procession of animals entered the ark, a pair of "type lice" —a male and a female—came very near the head of the line.

Later, in the Bible, we find that Job was a man sorely tried and harrassed by many afflictions and bodily discomforts. Surely he could not have endured the whole round of worriment without having been associated with the printing business, even remotely, and who knows but that the term "job printer" dates back to this period of Bible history, being originally "Job, Printer," and in its long sojourn the comma had become eliminated and the discrepancy in pronunciation as easily occurred. However, this is only a suggestion.

We have certain knowledge that for a long time prior to the middle of the fifteenth century, printing—i. e., the art of impressing letters or other characters upon paper, cloth or other materials—had been practiced not only in Germany, but other countries. There are preserved for our edification, in museums, specimens of Assyrian visiting cards, in the shape of brickbats, stamped with cuneiform characters. If our theory could be proved, that these inscriptions, when translated, would read: "Mrs. Nebuchadnezzar, Thursdays in November," then we could easily trace the calling of the hod-carrier back to those ancient days when this style of visiting card was in vogue. Just imagine the Misses Nebuchadnezzar going out calling on a fine afternoon with a file of eight or nine stalwart hod-carriers with their cards, bringing up the rear of the procession. No trouble at all

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to explain the large size of the king's domicile—after every reception he just built an addition to the palace with the proceeds. When, as was the case in those days, bricks were sometimes used for the same purpose that we mostly use paper, it would be interesting to know how the ancient bill-poster would paste up a two-sheet paving slab announcing the approach of the "Greatest Uncle Tom's Cabin Company Extant, with two Topseys, two Marks and sixteen ferocious Siberian bloodhounds."

But don't for an instant overlook the claims of the placid Chinaman. He assures you with his proverbial stolidity that his country produced printing as early as the reign of the Emperor Wu-Wong, which you will readily recall was about 1120 B. C. (When you want a good article in the line of priority call in the Chinaman. New lot, just opened.) And if you have the time he will prove it to you by his cousin who runs a laundry in the next block. As a sample giving evidence of their ability and industry as painstaking prevaricators you have but to turn to the statement which some obliging informant gave Du Halde, a learned Jesuit father, in his travels in the Flowery Kingdom, in the early part of the eighteenth century; it was to the effect that a Chinese printer could perfect without extra exertion ten thousand sheets in a single day. For fear someone wouldn't believe it, he tells how it is done, which makes it all the more improbable. He states that, for printing the block, which has been previously engraved, the printer stands before a level table upon which the block has been adjusted. At one hand a bowl of fluid ink and at the other a pile of paper cut the proper size. The printer holds in his right hand two flat brushes fixed upon the opposite ends of the same handle; one brush is used to supply the block with ink, while the other or dry brush is used to brush over the paper which has been placed upon the block previously inked and thus the copy is made by the light pressure of the brush upon the back of the sheet of paper. Thus far, good. Not the least doubt in the world that printing entirely as good as the average Chinese specimens of work can be done in this way, but when the calm-visaged, almond-eyed Celestial undertakes to assure us that he can print ten thousand sheets a day in this way, we respectfully beg to differ from him. To be able to manipulate the paper and ink at such a remarkable speed would be to enact a scene very similar to the usual illustrations of a dog fight or what the country editor saw as the cylone advanced up Main street.

Cylinders of clay were used by the Assyrians for the purpose of chronicling events and keeping historical records. These cylinders in some cases were engraved, while in others there is unmistakable evidence that they were stamped while the clay was in a plastic state by stamps engraved so that the impression in the clay would show the characters as they should appear. The clay was then baked or sun-dried. The "roasting" which is frequently done by modern newspapers may have been evolved from this ancient usage. The most excellent state of preservation in which these cylinders and bricks remain at this late day speaks well for them as a method of keeping records.

At a later period in Rome, stamps, made of brass, were used for stamping signatures. There is some indication that these stamps were used with ink, as from the manner in which they were engraved it is hardly probable that they could have been used to impress wax on account of roughness of the counter or field. In many cases these signature stamps were used to save the trouble of signing the name in the usual manner, and we are sorry to say that in numerous other instances they were necessitated by the inability of the users to write their own names.

These early examples of engraving characters in relief and impressing them in plastic substances and also the Roman signature stamps, while not entirely typographic or xylographic in their character, are nevertheless evidences of a tendency in that direction, and as such are worthy of our consideration.

(To be continued.)

THE RAILROAD AS A NEWSPAPER MAKER.

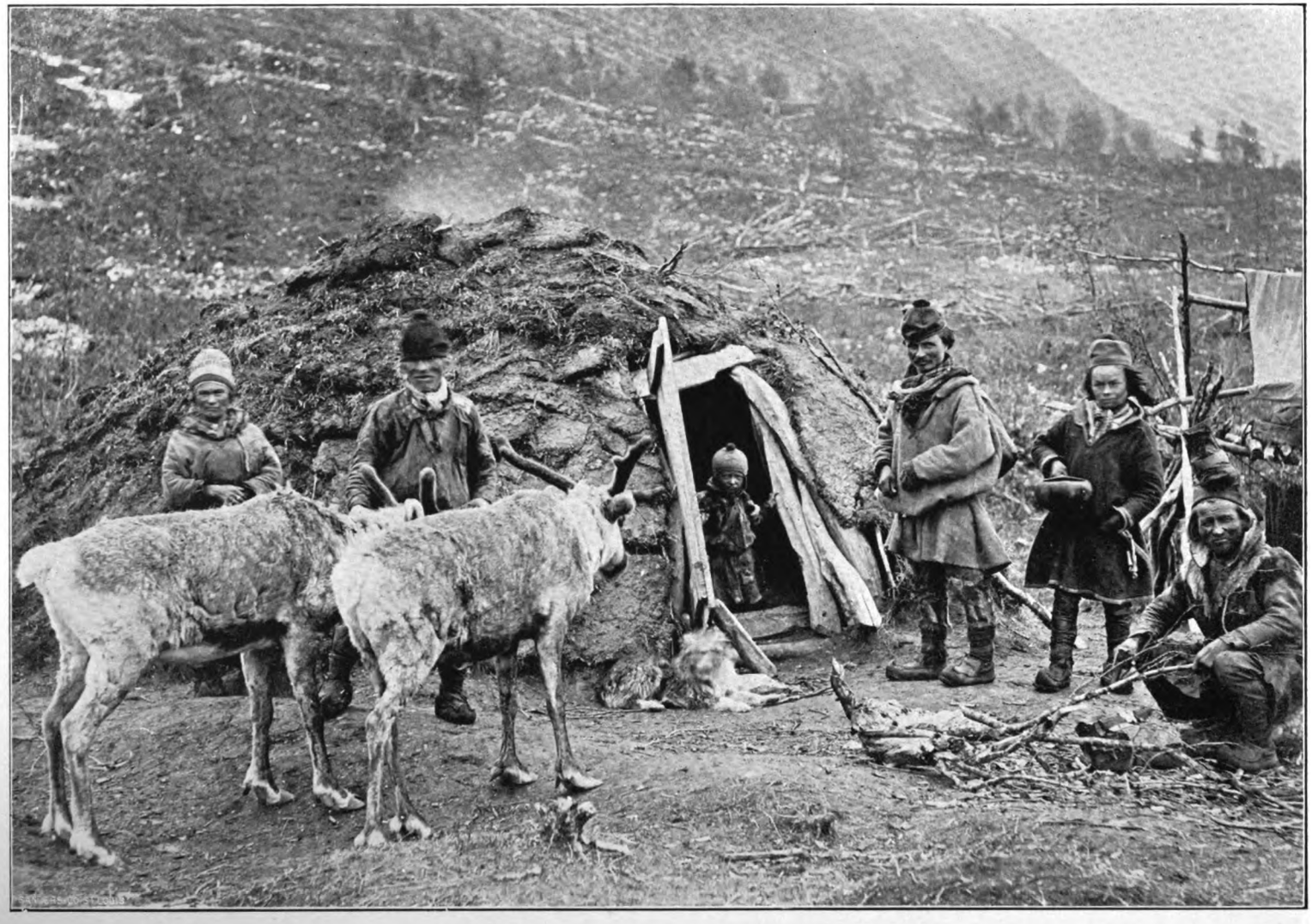
THE New York *Shipping and Commercial List* notes, in its interesting history of the commerce of the city and port of New York, the great influence which railroads had toward the improvement of newspapers at an earlier time. When the Erie Canal was finished, and New York assumed the primacy of all American cities, there was a demand for cheaper and better newspapers, and for some way of transporting them to distant towns. Roads were bad, and there was no good method of sending journals to any distance with rapidity. Newspaper making was then a part of printing. The editor was addressed by his correspondent as Mr. Printer, and his printing interests were generally greater than his newspaper interests. Thurlow Weed, James Oram and Horace Greeley were instances of men who were by turns printers, editors and publishers. James Harper personally looked after his pressroom, and Fletcher Harper after the composing room long after the name of Harper & Brothers was known over the entire world. They did jobs of printing for outsiders till 1836. Until railroads came there could only be a local circulation of a journal in Boston, New York or Philadelphia. Printing, therefore, while still maintaining its claim to newspaper making as one of its branches, did not obtain the profit from it that is afforded now by the smallest well-established journals. Neither could there be much distribution of the ephemeral printed matter of the day. There were no express companies, and no method of sending a package of printed matter cheaply from one place to another, unless it went by sea. Thus the railroad became a necessity for the printer, even more so than for any other manufacturer.

THE WAGES OF MAGAZINE HACK WRITERS.

A writer contributes "Confessions of a Literary Hack" to the *Forum* for July. He says in regard to payment by the magazines: "Another difficulty which confronts the hack writer is the rate of pay and the time of payment. Both these vary very greatly in different establishments. The Harpers pay more promptly than any other publishers, for they pay cash for all they buy and pay immediately upon acceptance. The ordinary Harper rate for hack work is $10 for one thousand words for the *Weekly*, the *Bazar* and *Young People*, and $20 for one thousand words for the *Magazine*. As the Harpers buy more than any other firm of publishers they may be said to establish the rate of payment by the other periodicals which rival theirs. But even hack writers, for anything involving much work or expense, receive higher rates than $10 and $20 a thousand words from the Harpers. A short story of five thousand words—a most convenient length—will usually bring $150 from the Harpers, from the Scribners or from the *Century*. The *Atlantic* pays less, and so does *Lippincott's*. The *Cosmopolitan* appears to have no regular rate of payment, either for articles or fiction. The Harpers, as I have said, pay for contributions instantly upon acceptance; a check from the Century Company follows quick ly upon the heels of the letter from the editor saying that your contribution is acceptable; the same is true as to *Scribner's* and to *Lippincott's* and the *Ladies' Home Journal*. Nearly all the others pay on publication."

IF we believe in ultimate success we can laugh over present inconveniences, but we want our last days to be our best ones.—*S. O. E. R.*

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A LAPLAND FAMILY.

Copper half-tone by
SANDERS ENGRAVING COMPANY,
314 North Broadway,
St. Louis, Mo.

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While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

"ARTISTS AND COPYISTS."

To the Editor: HARTFORD, Conn., June 21, 1895.

The June number of THE INLAND PRINTER contained one article that gave me particular satisfaction. It was Mr. Binner's, on "Artists and Copyists." I am not an artist, only a mechanic; but I have a keen appreciation of artistic printing and illustration, which is why I esteem THE INLAND PRINTER above all other papers published. The only adverse criticism I would make on Mr. Binner's article is that it is too temperate. I really cannot *think* even of these bold buccaneers without wrath.

The *Bostonian* is at least very frank in its sub-title.* It is "A Reflection," etc. I sincerely trust, as all honest men must, that if this growing band of pirates cannot be shamed into righteousness that the copyright law will be used as an effective club with which to crush them.

WILBUR M. STONE.

EMPLOYMENT FOR PRINTERS.

To the Editor: BALTIMORE, Md., June 21, 1895.

A mighty and irresistible influence is now being felt all over the land in the art or trade of type composition by the substitution of mechanical for hand methods, and printers everywhere are looking with dismay at the reception into their midst of typesetting machinery, knowing that it will mean a wholesale reduction in the number of employes in the office where the machines are placed, owing to their capacity for producing matter at a saving of about fifty per cent over hand composition. It is a self-evident fact to even the most casual observer who knows anything at all about the matter, that compositors, as a body, seem helpless to do the best thing for themselves under these conditions, or as individuals, to take the proper precaution to make an earnest endeavor to help themselves before they are actually driven out of employment by this iron hand of improvement.

To take up this condition of the trade in a general way, and point out what compositors might do to help themselves, is the purpose of the writer. Almost without exception every recognized trade or vocation during some course of its existence has had its hand methods changed or supplemented by the substitution of some mechanical labor-saving or ingenious device which for a period of time made a marked reduction in the number of employes who were affected by its labor-saving qualities. That there is a vast amount of suffering and distress among the men who have large families to support, and who have given the best years of their lives to following these trades, and have lost their situations by reason of the change in conditions thus brought about, goes without saying. However, it is gratifying to know that this sad decline in the necessity for labor, fortunately, only continues for a few years, as history proves that in time the use of this labor-saving machinery results in cheapening the product and increasing the demand for it to such an extent that just as many men, if not more, are required to carry on the operations of trade. It seems remarkable, but is nevertheless true, that the pressroom branch of the printing industry has received, for a long number of years, the close attention, study and thought of some of the brightest mechanical minds this country has produced, resulting in the amazing progress seen and appreciated in contemplating the difference between the old hand press and the latest perfecting machine in use today, while the composing room has gone along in the even tenor of its way and until the practical operation of the present typesetting machines its hand operation has seen fewer changes of a mechanical nature than any trade or vocation with which the writer is acquainted. But this is an inventive age and changes are bound to come. The old argument that no machine could be constructed which would space a line and properly distribute type has been exploded or refuted by the typesetting machinery in use today. A start has been made in the line of mechanical typesetting and distributing, and we are just on the threshold of some very remarkable improvements in the machinery already in use, for the strongest mechanical minds in the world are devoting their best efforts in this direction. Nothing can stop this march of improvement. It is everywhere in the air. Each year space is becoming more valuable. Quantity is demanded; speed is required. These essentials must and will be met, and the next twenty years will see a manifest change in the methods of producing printed matter compared with those of a few years back. Then again will history repeat itself. The demand will continue to enlarge as improvements continue to advance, and just as many men, or more, will be required to operate under these new conditions as were required by the old way. The device or machine, however, that causes an extreme or radical change in the methods of a trade or business is not generally the result of any instantaneous inspiration of genius, nor is it usually brought to perfection in secret to be sprung on the market without notice or warning to those whose labor and business it might affect, but the working out of its principle and details of construction is rather the result of long continuous experiments, very often attended by anxious thought and a large expenditure of money, and the machine is very well known and thoroughly discussed before it is completed for actual work.

The conception and completion of the present typesetting machines now in successful operation were no exception to this, and we believe that when they were first introduced for use their history and existence was known to every printer in the country. Assuming this to be true, was it wise for the compositor to wait until the very moment this march of improvement overtook his labor and crushed him out of the business, before giving some thought and action to his future? Without a doubt, when he is earning money and has not yet felt the sting of care and anxiety that non-employment brings in its train, he is better able to look around and consider his condition and make an effort to obtain some field of labor to which he can adapt himself. I would then say to the individual compositor: Do not wait until a typesetting or other machine takes your place upon the floor of the office where you are engaged, before seeking other employment, but take time by the forelock, and devote as much time as you can reasonably spare in an endeavor to secure other work, that it is within your ability and capacity to perform. A question might be presented right here, to wit: Suppose the printer be a man well advanced in years without any apparent ability for other than the trade to which he has devoted the best years of his life, what can he do?

In answer to this, I would say, if he is a man without any influence of a political character, which he might utilize to obtain some light employment for the city, then the positions which he might fill would be as janitor in an office building, a watchman in a banking institution, a

*NOTE.—See explanatory letter from the editor of the *Bostonian* in this number.—EDITOR THE INLAND PRINTER.

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salesman in a stationery or book store, especially one with a printing department.

These are only some of the occupations that occur to me, and are merely outlined as suggestions. For the younger and stronger men there is the police force, city work, conductors, motormen, solicitors for advertisements, etc.

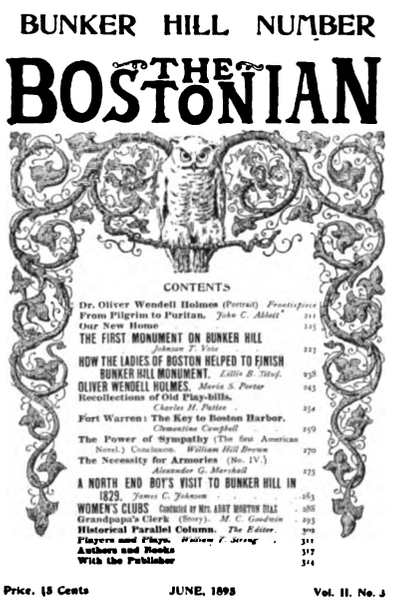
I would also advise or suggest as a means of helping each other, that the printers' union form a paid committee of two men in each of the cities where there are machines at work whose duty it would be to make a list of the members of their organization thrown out of employment by the machines, and devote certain days in the week to assist these unfortunates in obtaining something to do. Let this committee interview those who have positions or employment to offer and make an appeal for their brother members, and I am sure, if the circumstances of the case were properly presented, it would be effective in many instances. Some such concerted effort on the part of the union in this direction, I am led to believe, would help to relieve, in a greater or lesser degree, the want and distress that is now pervading the ranks of the printers all over the country.

W. Ross Wilson.

"THE BOSTONIAN" THE VICTIM OF A PLAGIARIST.

To the Editor: Boston, Mass., July 3, 1895.

Some time ago I received a clipping from your publication in which you had printed a facsimile of the old cover of the *Bostonian*, while the text accompanying the illustration cast rather a bad reflection on the *Bostonian*. I trust that you will set us right before your readers, by giving the same prominence to this explanation as to the charges of plagiarism preferred against us.


BUNKER HILL NUMBER

THE BOSTONIAN

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When the *Bostonian* was established, someone was needed to design a cover. Mr. Sparrel, of the "Sparrel Print," of this city, who is doing some work for us, recommended a young man named ——, who had desk room in his office. Mr. —— was told to make a design after the Beardsley school. The design being submitted, was accepted and was used as a cover for the *Bostonian* until March, a period of six months. An employe of the *Bostonian* brought to my notice a copy of The Inland Printer, in which the two illustrations by Bradley were printed. I immediately saw the deceitful work of Mr. ——, and at once had a new cover made, and inserted a notice in the April number of the magazine, marked copy of which I send you. This, we thought, was all that we could do to clear ourselves of even the suspicion of trying to take to ourselves the work of others. We do not blame you for feeling indignant, but you were not more so than ourselves when we saw we had been imposed upon. I may add that the Boston *Herald* spoke of Mr. —— as "unblushingly signing his name" to this design. Allow us to apologize to you and to Mr. Bradley for this unfortunate business.

A. W. Brayley, Editor *Bostonian*.

LOGOTYPES IN TYPESETTING MACHINERY.

To the Editor: London, Eng., June 21, 1895.

I am much interested in the article in your current issue by Mr. C. H. Cochrane on the above subject and hope to see other expressions of opinion than my own in your columns. I have had considerable experience in the use of logotypes in a system of handsetting employed by a firm in this city and I find that the results clearly demonstrate that a judicious introduction of logotypes is capable of increasing speed by at least *four hundred per cent.* But there is one fatal objection to their use, which is scarcely likely to be realized except as the result of actual experience.

The difficulty is that the logotypes so soon appear as old and worn — much more quickly than the single types in the same form. Take the word "the" as probably occurring more frequently than any other three-letter combination. These letters, t, h, e, which go to make up a given logotype, are always in the same juxtaposition. They never get separated by distribution but appear over and over again in precisely the same relative order. The consequence is that they wear much more quickly than they would under other circumstances. I have seen a piece of printed matter which looked very much like the paragraph in Mr. Cochrane's article wherein the logotypes are set in a black-face letter — nearly every combination showed signs of wear and the logotypes could be picked out with almost the same certainty as if purposely set in a different type.

It therefore follows, I think, that logotypes are only practicable in such machines as the Mergenthaler, the Lanston, etc., where types or lines of type are cast from matrices and recast by every operation. They are useless for the Thorne and Empire class of machine, which sets and resets the same type.

When we have a machine to set by logotypes, and cast separately every type and logotype as it is composed, that will justify in line to any required measure, which is not too large and costly, and which will work with accuracy, rapidity and exactness, it seems to me that we shall have arrived at the very acme of perfection.

There was once a notice in your pages of a machine by an inventor named Carpenter, I think, which professed to have attained this achievement. I have looked in vain for any recent reference thereto. Can you tell your readers anything further respecting it? A London Printer.

AMUSING TYPOGRAPHICAL ERRORS.

Somebody, says the *Bookman*, should write a book on typographical errors, for almost every author has half a dozen choice specimens which his own proofsheets have contributed. Laurence Hutton, in writing an article for *Harper's Weekly* on the recent library consolidation in this city, found in his final proof a very glowing sentence descriptive of "Mr. Lenox's vest button." Mr. Hutton had no recollection of having eulogized any portion of Mr. Lenox's garments, and on sending for his copy found that the original read "Mr. Lenox's vast bequest." In the last number of the *Bookman* Ibsen's portrait bore the legend "The Master," but the intelligent compositor, apparently with an eye to the hand mirror into which Ibsen is gazing, very nearly sent the picture to press described as "The Masher." A number of years ago a biographer of Fannie Kemble quoted the last sentence of her memoirs in which she says that she is about to be married. The biographer then remarks: "With this amorous outcry her memoirs end." This duly appeared in print, and naturally caused a good deal of comment, which continued until the second edition appeared with the passage corrected to read "ominous entry."

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PRINTING PRESSMEN CONVENE—THE INTERNATIONAL UNION HOLD A LARGELY ATTENDED MEETING IN PHILADELPHIA.

SECOND DAY'S SESSION.

THE second business session consumed Wednesday morning. A resolution was adopted protesting against the civil service qualification rule of the government printing office, requiring applicants to be under the age of forty-five years. It was resolved that copies of the resolution be forwarded to the proper authorities at the national capital.

A new law added to the constitution provides that in cases of strikes the presidents of subordinate unions shall appoint a strike committee, who shall supply daily statements to the president and secretary-treasurer of the international organization.

The per capita tax was reduced from 15¼ to 15 per cent, to be divided as annexed: Ten per cent for a defense fund until it aggregates $7,500; then the tax is to be five per cent so long as the total fund does not descend below $5,000. The other five per cent of the general per capita tax is apportioned for running expenses.

At a recent strike of pressmen in Omaha, First Vice-President Youngs, of that city, sanctioned the men quitting work. President Galoskowsky, of the International Union, disapproved, and the convention sustained the president's protest, on the ground that the discontents had not conformed to all the rules of the union before striking.

The convention rescinded the following laws governing the union as class legislation: (1) That the second vice-president must be from Canada. (2) That anyone financially interested in a printing business shall not be eligible to be a delegate. (3) That only those who have been officers of subordinate unions for a period of six months may be selected delegates.

The Printing Pressmen's convention was not only made the occasion of harmonizing the Typographical and Pressmen's Unions, if possible, after a contest that has continued since the pressmen seceded to form a separate organization, six years ago, but the Brotherhood of Bookbinders have also sought to join in a triple alliance.

Benjamin Boden, of Brooklyn, president; W. B. Hyde, of Washington, ex-president, and John M. Toney, of New York, of the executive committee, arrived in Philadelphia as representatives of the International Bookbinders' Union, and held conferences with both the typographical and pressmen's leaders looking toward unison. The three representatives of the International Typographical Union were President William Prescott, of Canada, Second Vice-President Boyle (a pressman), of St. Paul, and President George Chance, of Philadelphia union. These representatives of the printers and bookbinders of the country sent a joint communication to the pressmen urging an adjustment.

With respect to the entire difficulty President Galoskowsky, of the Pressmen's Union, stated that he believed that the representatives of the Typographical Union were seeking an alliance under the cover of the bookbinders. "Why should a joint communication be forwarded to us?" he continued. "Our agreement at St. Louis with President Prescott was a fair one, and he agreed that the Typographical Convention would indorse it, but he made no effort to have it adopted. Instead, he continues to follow with the proffer of an olive branch, which we have been given reason to distrust. Whenever we have had strikes they have become procurers of help in aid of the employers. Where they have had difficulties, we have invariably given our moral support. It was not incumbent upon us to order pressmen out, but in cases where members of our union 'ratted,' and took the places of members of the typographical society, we have dismissed the offenders. The last propositions of the International Typographical Union for adjustment are both arbitrary and unfair. They say to the bookbinders, we agree to recognize your right to govern your own affairs if you accord us general authority over all other interests of our trade, including the pressmen.

"The Typographical Union also claims that the defense fund of the pressmen should be placed in their hands. Another proposition with a string to it is that, where differences may arise, they shall be referred to a committee of three from each body, and, when the conference cannot agree, then the questions at issue are to be submitted to the president of the Federation of Labor, who is virtually under the control of the Typographical Union, as he is elected by that organization and the Cigarmakers' Union."

Asked as to why about twenty unions of pressmen prefer remaining with and recognizing the authority of the Typographical Union instead of joining their own craft, President Galoskowsky said that the unions of pressmen were nearly all in small towns, where only a very limited number comprise a union, and that there are so few of them as to probably make it unpleasant should they secede from the typesetters, who are more numerous.

In the afternoon the delegates of the International Printing Pressmen's Union and their friends were conveyed in carriages through Fairmount Park. Luncheon was served at Riverside Mansion, and the party was photographed in a group at Indian Rock Hotel.

A banquet was tendered the visiting representatives at the Windsor House, Wednesday evening, by Philadelphia Printing Pressmen's Union, No. 4, President Collins, of the local union, presiding.

The toasts responded to were as subjoined: "The United States," by Jesse Johnson, of Nashville; "The Dominion of Canada," by George H. Shambrook, of Toronto; "International Printing Pressmen's Union," by President Galoskowsky; "Our Guests," by Constant H. Scott; "The Employers," by H. B. Elkins; "Philadelphia Union, No. 4," by Secretary Charles W. Miller; "The Kindred Trades," by President Boden, of the Bookbinders' Brotherhood; "The Press," by William J. Kelly, of New York.

THIRD DAY'S SESSION.

The third day's session was taken up with a discussion as to whether peace should be restored or war continued between the trades unions now at odds, and the meeting was held behind closed doors.

In anticipation of lively and amusing tilts, even over a serious breach between workmen whose interests are so closely identified, every pressman delegate was in his seat. From those present it was learned that first a resolution was adopted according the privilege of the floor to the representatives of the International Typographical Union—President Prescott, of Canada; Second Vice-President Boyle, of St. Paul, and George Chance, of Philadelphia; President Boden, of Brooklyn, ex-President Hyde, of Washington, and Committeeman Toney, of New York, for the International Brotherhood of Bookbinders. The visitors were escorted into the pressmen's convention by Jesse Johnson, of Nashville, and Frank Beck, of Chicago.

Considerable speech-making followed, in which President Prescott, of the Typographical Union, defined the limits of their constitution, and the special stipulation that all important questions must be referred to a referendum for final action. In this particular the pressmen's leaders are not bound.

President Galoskowsky asked him why he had acted as a procurer of pressmen for employers when the men affiliated with the International Printing Pressmen's Union had been on strikes? Mr. Prescott responded that had he consulted his personal feelings he would not have done so, but that he

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had acted under the authority of the International Typographical Union.

Although there were sharp and vigorous thrusts on both sides, and charges and countercharges, the discussion throughout was good-natured.

A printed proposition, comprising twelve sections, was considered. Concerning it a well-known pressman said: "As it stands, we cannot accept it. In fact, there are only about three of the sections that are not objectionable. They were all very carefully drawn to suit one side, and we have come to look upon our neighbor Prescott as one who gives more study to diplomacy than to efforts to fraternize and unify for protection in the unions having common interests. And even though the differences should be adjusted, the matter must then be submitted to the printers' convention, and then a referendum, and by that time all would probably be rejected, as was the case when the St. Louis agreement was signed by the respective committees and then declined by the typesetters' convention at Louisville last October. We are willing to meet the printers half-way, and with an olive branch that contains no thorns, but they must act more honestly with us than their past record shows."

The pressmen visited Germania and Lincoln parks, on the Delaware river, in the afternoon.

President Prescott was interviewed, and asked for a statement relative to the matters discussed by the convention, but declined to talk upon the subject.

The Conference Committee of Printing Pressmen prepared the following as a basis for agreement: "That the International Typographical Union recognize the right of the International Printing Pressmen's Union to charter, regulate and control printing pressmen, pressfeeders and helpers in pressrooms in the United States and Canada; and the International Printing Pressmen's Union recognize the right of the International Typographical Union to charter and control all other crafts in the printing trade who wish to affiliate with them."

This is said to be practically a similar agreement to that drawn at St. Louis, and which the printers' convention declined to ratify at their Louisville convention.

LAST DAY'S SESSION.

While it was expected that the sessions of the convention would be continued until Saturday, the meeting was brought to a close on Friday, and the labors of the seventh annual convention of the International Printing Pressmen's Union of North America terminated pleasantly and satisfactorily to all concerned, the delegates, guests and others.

On Friday morning, after considerable electioneering, the balloting for officers to serve the ensuing year was begun. Theodore F. Galoskowsky, of St. Louis, was, without opposition, chosen president for the fourth term. The contest for first vice-president was close, Jesse Johnson, of Nashville, receiving fourteen votes, and Frank Beck, of Chicago, thirteen. James A. Archer, of Milwaukee, was elected second vice-president, and James A. Paton, of Toronto, third vice-president. The only other contest was for the office of secretary-treasurer, between the present incumbent, James Gelson, of Brooklyn, and C. W. Miller, secretary of Philadelphia Union. Mr. Gelson received seventeen votes and Mr. Miller ten.

The convention voted favorably on the adoption of a death benefit fund, which provides for the payment of $250 by the union to the family of a pressman on his death, and $125 to a pressfeeder or an assistant. For each death of a member of the union in good standing, each pressman is assessed 25 cents, and each pressfeeder 10 cents. The assessments are to continue until the surplus of the general fund shall reach $1,500; then the assessments cease until the fund shall decrease to $1,000. The plan of a death benefit fund will be referred to the subordinate unions for their ratification before final adoption.

Chicago, New York and Milwaukee desired the eighth convention, next year, and the first-named city was accorded the honor.

It was agreed to publish the official journal, the *American Pressman*, in Chicago hereafter, instead of Omaha.

A vote of thanks was given to Philadelphia Pressmen's Union, No. 4, for catering to the comfort and enjoyment of the representatives; to Select Council for extending the use of their chamber, showing their "recognition of the dignity of skilled labor," and to the press for their solicitous, truthful and interesting reports of the convention's proceedings.

After several meetings of the committees of conference, representing the International Typographical Union and the Bookbinders' Brotherhood, articles of agreement were accepted by the pressmen's convention, and general congratulations followed. The annexed embodies the principal points set forth in the basis of the agreement:

That the International Typographical Union recognizes the right of the International Printing Pressmen's Union to charter, regulate and control printing pressmen, pressfeeders and helpers in pressrooms in the United States and Canada. Also, that the International Typographical Union recognizes the right of the International Brotherhood of Bookbinders to charter, legislate and control all branches pertaining to the bookbinding trade; provided, further, that the International Printing Pressmen's Union and the International Brotherhood of Bookbinders recognize the right of the International Typographical Union to charter and control the compositors and other branches of the printing trade already connected with that body.

Local unions of the International Printing Pressmen's Union and the International Brotherhood of Bookbinders shall receive and admit to membership, on presentation of the International Typographical Union certificate of membership, without prejudice or fee, all pressmen, pressmen's helpers, web pressmen and feeders, who are at the date of taking effect of this agreement members of unions chartered by the International Typographical Union. Pressmen's unions chartered by the International Typographical Union in cities where no union of the International Printing Pressmen's Union now exist, shall have issued to them a charter by the International Printing Pressmen's Union without charge or fee.

Grievances requiring joint strikes must be decided by the executive boards or councils of an equal number of each party. Upon failure to effect an amicable settlement of a controversy, in which members of any of the three international unions shall become involved, the presidents of the respective unions shall be notified, and they shall first endeavor to effect peaceable adjustment, failing in which they shall join in a report to the executive councils of their respective international unions, and if by vote it is discovered that a majority of the bodies acting conjointly find a strike is absolutely necessary, then the presidents or a proxy shall again attempt an amicable settlement, and, if unsuccessful, a general strike of the members of the three unions working in the office affected shall be ordered.

When a joint strike shall have been inaugurated, the initiating union shall pay those involved as subjoined: To married men or heads of families, $7 per week; to single men or women, $5 per week. This union to afford the relief fund for a period of eight weeks, and after that beneficiaries shall apply to their respective unions for help.

In case of dispute between the parties to this agreement a disinterested board of arbitrators, consisting of three members, shall be selected, one by each organization, and their award shall be binding on all parties.

The agreement is signed by President W. B. Prescott, P. J. Boyle and George Chance, for the International Typo-

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graphical Union; President Galoskowsky, Jesse Johnson and Benjamin Thompson, for the Printing Pressmen's Union; and by President Boden, W. B. Hyde and John M. Toney, for the Brotherhood of Bookbinders.

The several unions have until January, 1896, next, to secure ratification of the agreement by the referendum or local unions.

In the evening the delegates attended the Broad Street Theater, through an invitation of Nixon & Zimmerman, and witnessed "The Little Tycoon." The labor representatives presented a handsome bouquet to Miss Gladys Wallis, the prima donna.

JAPANESE PRINTS.

AN editor of the *Journal des Artistes*, speaking of printing of Japanese pictures, recounts the following details which he gathered from an interview with a native collector of prints. The most valuable Japanese prints, of which the price has been considerably augmented during the last ten or twelve years, would lead to the belief that the Japanese engravers only take a very limited number of impressions from their plates; while the truth is that an engraving will furnish two or three hundred good copies. The proofs most esteemed are comprised in certain series; the fifty copies following the first dozen are the most valuable, after that number have been struck off the plate begins to exhibit signs of wear and it is easy for the collector to distinguish the early from the later copies.

It may be asked who does the work? Is the artist his own printer? No, it takes three persons to produce Japanese prints, because the natives have no Düree among them to do his own designing, engraving and printing, although the processes are very simple. The artist makes the key design, having in mind the colors and condition of the finished print. The work is then intrusted to the wood engraver who, with the simplest kind of tools, performs his portion and passes it to the printer, who takes the proof in black on white paper and submits it to the artist, who paints on this proof the first color and returns it to the engraver, who cuts the plate designed for it. The plate goes to the printer, who makes a second proof. The same process is gone through for the second color—one plate for each—so that if there are to be five colors there would be five plates, each engraved for the purpose it is to serve. Sometimes the work is still further divided; in case of a portrait, designed to be a real work of art, the same plate may pass through the hands of two or three engravers, each expert in his own line. Thus one will engrave the face, hands and feet; another the hair, and a third the dress. In general, however, the artist paints the figures, contours and colors, of the complete picture, and hands it to a pupil who traces on different sheets the outlines of each color, and from these the wood engravings are made. To print these, the Japanese do not employ a press; although specimens have sometimes been found of engravings, printed on a very primitive press of native production. The European printer squeezes the paper upon the engraving by passing it under an iron roller; but the Japanese pressman uses his hand to press the paper without recourse to any mechanical appliance. He squeezes it with his hand more or less in the different spots in order to obtain the deep tones and lighter tints which are the great charm of Japanese prints. The printer's outfit is very simple and consists simply of two wooden panels, one of which is slightly inclined toward him, and it is upon this one that he works; the other is the table upon which he moistens the paper sheet by sheet ready to be operated on; small jars containing the necessary colors are ranged around him. He commences operations by mixing his colors, which are first ground in small mortars and moistened with cold water, except violet which requires boiling water; a little alum is added as a mordant, and a small quantity of gum (arabic, probably). To increase the brilliancy of the colors it is usual to rub the engraving first of all with a little rice paste before the ink is spread upon it. The color is laid on with a rather stiff brush, which is dexterously used so as to touch only the parts left in the relief by the engraver, and the proper use of this brush is the main feature in the Japanese printer's art. To obtain tones less deep than the full color, he takes the full tint on the one side of the brush and tempers the other side of it with a little water, and thus obtains the deeper or lighter tint according to the portion of the brush he uses to color his engraving. Where regular colors are needed, he sometimes uses a muslin pad which spreads the ink more evenly than it can be done with the brush, but where gradations of tone are needed the brush is entirely used.

The next operation is to lay the moistened sheet of paper upon the inked wood engraving, and the simple pressure of the fingers artistically applied suffices to make it absorb the requisite amount of ink. Very rarely pads are used, and getting a good impression with the bare fingers requires considerable manual dexterity, for the good workman must also be an artist.

The charm of these impressions is due in great measure to the religious care which is displayed in their execution, and in the best copies the register is so exact that it is impossible to see a spot where one color has trespassed upon another. The prodigious brilliancy of the coloring is one of the rare merits of Japanese prints. The colors are of the most vivid hues and are usually composed of pigments which are known only to the artist using them.



Illinois Engraving Co., Chicago.
THE PILOT.

THE experiment of making paper stockings and gloves has been going on for some time, and stockings to sell at 3 cents a pair are proposed. Solidity and durability are given the texture by a sizing bath of potato starch and tallow, and when finished its appearance is similar to fabric goods.—*Kate Field's Washington.*

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ORDINARY HALF-TONE.

Specimens by
BINNER ENGRAVING COMPANY,
Chicago.



HALF-TONE RE-ENGRAVED.

COSTUME OF THE JAPANESE.

From a painting by Theodore Worse.

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Translated for THE INLAND PRINTER.

PHOTOLITHOGRAPHY.*

NO. III.—BY H. CHIRPE.

B.—DRAWINGS ON BLUE PRINTS.

AS a substitute for silver prints, cyanide or blue prints will serve very well for the production of drawings for photolithography or also for other graphic processes. If an autotype transfer is to be made from a colored picture, from a drawing made in sepia or india ink, from a plastic object or a photograph from nature, or from an object which would not serve for a photographic reproduction, a silver print would first have to be made from such picture or drawing, and from the drawing or plastic objects a photograph, which would be very troublesome. From the first, one could of course only make the silver print in the original size, which would not be quite satisfactory for the reproduction in many cases, provided that the original could be used at all.

In all cases this would be very cumbersome, and require much time, and possibly much would have been lost from the character of the drawing. Quicker and more correctly, one will arrive at the end sought by making a photograph, either in the size in which it is to be reproduced, or an adequate enlargement, from the original. The negative resulting therefrom is now used to produce a cyanide copy. For this purpose a good, solid drawing paper is used, which is sensitized in the following fluid. In one flask:

8 grains red prussiate of potash
150 grains water,

in a second,

10 grains sesquioxide of iron
150 grains water

are dissolved.

Each of these fluids is filtered by itself, and then mixed in equal parts in the dark chamber immediately before use. A sensitive substance having been formed therefrom, this is now applied on the well gummed paper as evenly as possible, equalized with a distributing brush and then dried in the dark chamber.

The brushed side of the paper will now appear yellowish. Hereon is copied in the ordinary manner, and strong enough until the deepest parts appear gray, as the copies will become weaker in the developing which follows.

The copy is developed by placing it face downward in a dish of clean, not too cold water, and washed out until the drawing appears clean white on a blue ground. In the washing out one must proceed carefully, as the drawing will otherwise turn blue when exposed to light. This copy contains all the details of the drawing, even in the depths, in good plain white, and can serve the designer as the most complete, reliable copy. The drawing is now made with a good black, dull india ink, as already indicated. When the drawing is finished, it is well dried, which will occur in from two to three hours after completion of the same. Meanwhile a solution of

1 part oxalic acid and
10 parts water

has been prepared, which is poured in a shallow dish, in which the drawing is placed for about thirty minutes, after which it is well washed; upon this it receives a bath of

1 part hydrochloric acid and
20 parts water

for about fifteen minutes. The blue tone will now have disappeared, and the india ink drawing will stand clean black on the white paper. It will then be hung up like a photographic copy and dried.

This clean drawing now forms the original for further photographing, which is made in the proper size of the reproduction, according to the execution of the drawing, with or without insertion of the glass screen. From the negative obtained therefrom a photolithograph on stone or zinc, as well as a book or copper plate, or a wood photograph for the zincograph, can then be produced.

The application of this process appears especially important in such cases for which the ordinary photograph will not suffice, and where it would not be possible to produce a printing plate from the obtained negative. It would probably also be in place where the light relations cannot be controlled in photographing, in consequence of which wrong effects appear in the reproduction, as this often occurs in photographs from nature and plastic metal objects, if other means cannot be applied. Enlargement in the first photograph is therefore made, because the details are better distinguished therein and the character of the drawing will adhere better. The delicacy of the execution of the drawing must of course be in exact relation to the reproduction, while on the contrary tone relations and drawing relations have been lost wholly or in part.

REPRODUCTIONS FROM PRINTS.—Not seldom it is desirable to make photolithographic reproductions from old prints. As already mentioned, there are three printing technics, of which the first two, book and stone print, are confined to certain lines and stipples, while the copper print is able to reproduce lines and tones to a certain degree. So far as this concerns the reproductions of the first two, they will not, as regards their ground character, offer any obstacles that cannot be overcome, if they will correspond with the main requirements, which must be shown in the drawing. As the reproduction can, with few exceptions—of course without the use of complicated retouching—never be better, but possibly a degree inferior to that of the original, the appearance of the print for the reproduction will also be satisfactory in this case.

If impressions are specially taken for this purpose, however, the following is to be observed:

1. As paper for impression, take a slightly dampened, so-called clean white chrome paper.

2. The color must be black, and must cover well, the impression clean, clear, every line precise, and nothing erased in the least.

The able lithographer, provided he has a good original stone, will make his impressions easier than the printer, and also more correctly, whether the subject be a gravure, a crayon, or a pen drawing, or of any other character. The printer must first give the impression its correct effect by the necessary preparation, without the proper carrying out and application of which no good print of the subject, be it a writing or a drawing, can be attained on the printing press. Dissimilar difficulties in the impression of the third method—copper print—beset the reproduction photographer. Every impression of the engraved plate—excepting an etching or heliogravure—contains a tone on its surface which is also very irregular, and while it improves its artistic effect, offers many obstacles in the reproduction. This can only be removed with difficulty in most cases, by which the beauty of the picture is not seldom injured.

If impressions are, therefore, specially made for the reproduction, the copper printer must rub the plate clean and print without any tone; it should not be understood, however, that he should rub the plate so vigorously as to erase all full parts; this would then produce a weak and, in the tone relations, quite incorrect picture.

As a rule, etchings can only be reproduced by insertion of the glass screen, likewise heliogravures, although in the latter case it is seldom necessary.

All toned or painted originals, such as washed india ink or sepia drawings, photographs from nature, zinc prints, heliogravures and oil paintings, can only be reproduced by

*From a manual on Photolithography by George Fritz, Vienna.

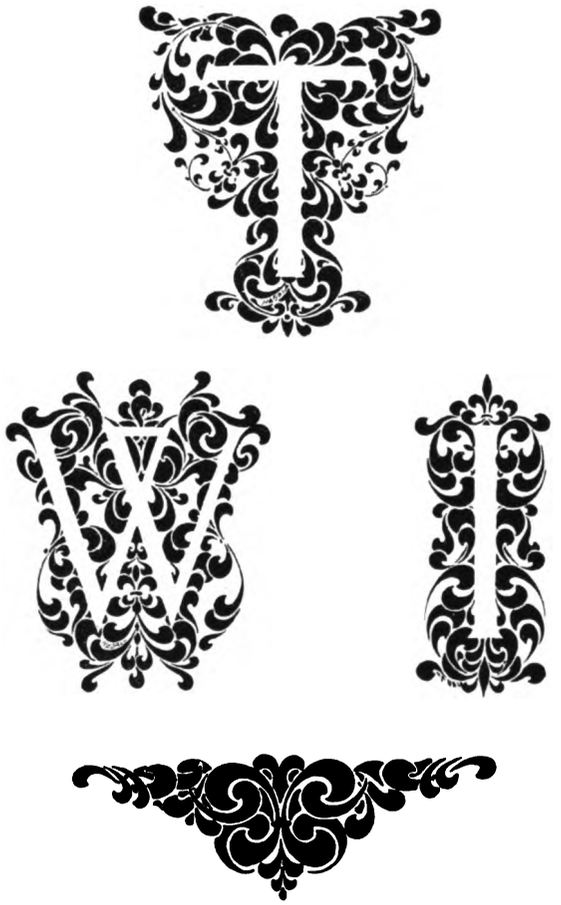
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photography, by either inserting the glass screen or by a process by which the tones are disjoined independent of photographing, and on which subject we shall speak later.

In older photographs which have already lost their strong expression, one will do well to retouch the light and dark parts.

SIZE OF THE REPRODUCTION.

The question which is often asked is: "In what size is it necessary to draw in order to obtain a good photographic



INITIALS AND TAILPIECE,
Drawn for the Inland Printer by Berne Nadall, Chicago.

reproduction?" This question cannot be answered precisely, as it always depends on the object itself and on the nature of the drawing.

In general it can be said, so far as this relates to pen drawings on smooth paper, that a drawing should never be made smaller, very seldom in the same size, and in most cases one-third to one-half larger than the size in which the reproduction is to be made. The artist will be able to make his details easier and more precise in a larger drawing than in a smaller one.

The enlarged reproduction shows the eventual errors and uncleanness contained in the drawing in exact proportion, regardless of the fact that the enlarged reproduction appears rough and ordinary; the reproduction in the same size shows the errors as they exist in the original, while the reduction reduces the defects of the drawing, even if it is impossible to remove them entirely. A reduction always appears cleaner and more correct. Of course, allowances must be made in a certain measure in this case, and calculations made for an eventual reduction of the drawing.

If a drawing is executed very finely and detailed, besides containing very small figures, it will not be improved by reduction, on the contrary it will detract from the original, as much that appears clear and discernible in the drawing will be indistinct and blurred in a strong reduction, and appear as a tone.

Single cases, where it is intended to show to what extent it is possible to reduce — sometimes five, six, up to ten times — cannot be taken into consideration, although the purpose is hereby fully attained.

It is further to be remembered that allowances must not only be made for the size, but also for the strength of the drawing and the tone action in general; especially does this apply to the tones. In the reduction the tones close up, the picture appears deficient in tone, and while, taken theoretically, light and shade, i. e., black and white, are divided in the same proportion in space as in the original, the reduced picture will nevertheless appear darker, and loses its artistic effect.

Large reductions will be in place for special purposes, however, when it is necessary to reproduce geometrically drawn figures or flat ornaments, as, for instance, steel plate prints for valuable papers, etc. Here one will draw as large as the most exact and the easiest to be constructed figures will allow, to make them mathematically correct, as the precision of the drawing will hereby be better maintained in the reduction. In such cases one can reduce to one-tenth linear, provided the ornaments are clear, open and without shading. This mode of reduction places no obstacles in the way of the reproduction itself or the printing of the same.

The case is entirely different, however, in drawings on china board or grain papers. If we bear in mind that the tone relations are disarranged to the detriment of the objects to be printed, as well as increasing the difficulties in printing in the same degree, one will understand that the reduction cannot be driven too far. If one will further remember that a reproduction of 2,500 to 3,000 stipples to the quadrat centimeter will make the single stipple disappear to the untrained eye, and that the various close positions of stipples will appear as a closed tone, one will soon find the limit of reduction.

If we figure according to this key we can assume that papers of a coarse grain can be reduced not more than one-third, those of a finer grain one-sixth, and the very most one-fourth, in order to make a proper plate for large editions. Here it will also depend on the character and the more or less detailed execution of the drawing. Of course, we have photolithographic methods, such as the asphalt process of Orell, Füssli & Co., which contain about fifteen thousand, and the process of Bartos, containing about eleven thousand stipples on the quadrat centimeter, yet these processes contain many obstacles for a large edition, and cannot therefore serve satisfactorily in this direction.

SOME RAILWAY MAP-MAKING.

"This won't do," said the General Passenger Agent, in annoyed tones, to the mapmaker. "I want Chicago moved down here half an inch, so as to come on our direct route to New York. Then take Buffalo and put it a little farther from the lake.

"You've got Detroit and New York on different latitudes, and the impression that that is correct won't help our road.

"And, man, take those two lines that compete with us and make 'em twice as crooked as that. Why, you've got one of 'em almost straight.

"Yank Boston over a little to the west and put New York a little to the west, so as to show passengers that our Buffalo division is the shortest route to Boston.

"When you've done all these things I've said, you may print 10,000 copies — but say, how long have you been in the railroad business, anyway?"—*New York Herald.*

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TOBIAS AND THE ANGEL.

From the People's Bible History, published by The Henry O. Shepard Company, Chicago.

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PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

AN OVERLAY SENT US.—J. O. C., Jersey City, New Jersey, has sent us an overlay of a small half-tone portrait, and asks our opinion regarding its preparation. The make-ready of this overlay is good, and the method employed fairly correct. If the heavy paper had been placed on top of the thin overlay sheet it would have been preferable. Still the result obtained is satisfactory.

REMOVING PRINTING FROM PARCHMENT.—Mr. Joseph Maurer, of Marinette, Wisconsin, writes: "Can you inform us how to remove a printed line from parchment (sheepskin) without injury to the stock?" *Answer.*—We cannot do so at present writing. It can be done, however—we have forgotten the formula. Can any reader give the desired information, and will he kindly send it to the address given, where it will be appreciated.

ABOUT EMBOSSING.—A. I. R. Co., Medina, Ohio, writes: "Will you please tell, through your columns, how the inclosed sample of embossing is done? It strikes us as being very neat and attractive." *Answer.*—Any first-class printing and embossing firm can do such work. As to how it can be done, the limited space at command negatives our desire to accommodate the inquirer; however we cannot do better than recommend the perusal of two concise little books on this process of printing, entitled "Embossing Made Easy," C. J. Peters & Son, 145 High street, Boston, Massachusetts, and "Embossing on Zinc Plates," The Inland Printer Company, Chicago, Illinois. The price of each is $1, postpaid.

A QUESTION OF EIGHT OR SIXTEEN PAGE FORMS.—L. B. W., Victoria, British Columbia, asks this question: "Will you kindly explain the following? A certain requisition for printing calls for presswork 'in forms of sixteen pages.' Does this imply two forms of eight pages (back and front) making twice the amount of presswork, or would it mean that each form on press was to be of sixteen pages?" *Answer.*—Obviously there cannot be any mistake as to what is implied, for "forms of sixteen pages" do not mean forms of half that number, no matter how worked. Forms of sixteen pages may be worked and turned over to be backed up with the same sixteen pages, making *two* sixteen-page forms when completed; whereas, a form of eight pages backed up with another form of eight pages would produce only *one* complete sheet. We think the distinction is beyond dispute.

INKS FOR PHOTOGRAPHER'S CARD MOUNTS.—W. & Co., Louisville, Kentucky, say: "We experience great difficulty in getting inks that will not rub off on enameled surfaces, such as photographers' card mounts. We buy the best, but frequently have complaint from photographers of the ink coming off in the burnishing process. Could you inform us of something that might be mixed with the inks to overcome this trouble, or how to get an ink with a positive guarantee that it will *stick*. Of course, the dealers all tell us that their ink will not come off; but nevertheless they do." *Answer.*—The difficulty experienced by the writer is not new. In the absence of positive knowledge of the inks in use it would be out of our power to prescribe a remedy. A few drops of equally proportioned damar varnish and old boiled linseed oil well mixed into ink will often have the desired result of giving firmness to the color. There is a firm in New York who make a specialty of inks for the purpose of resisting the burnishing off on card mounts; these inks are only made up when ordered, as the driers used in them are quick-acting and strong. When the mount is burnished, after the printing, the card stock and inks blend desirably. The address of the firm making these inks may be obtained from us by letter.

WHAT CAUSES BLURRING?—J. A. S., Peoria, Illinois, says: "I inclose you a few sheets of head and tail statements. When I began on them they were all right. Pretty soon the letters on the end would not print; then the bottom lines would not print and began to blur. We washed the rollers very well, and are using good ink. The same thing has happened several times before." *Answer.*—From an examination of the printed sheets sent, we are convinced of two causes that produce such defects as shown on these. The first, and most probably the real one, is unsuitable rollers. The rollers were "mushy" by reason of either humid or wet atmosphere prevailing at the time of printing; primary cause, too much glycerine. The second cause could emanate from unset or improperly bent grippers. Consult July INLAND PRINTER, pages 372 and 373. As between kerosene, benzine and gasoline, the former is preferable. Regarding washes for platen press rollers, see June number of this journal; indeed, it will do you service to read the series of articles published under the heading of "The Management of Platen Presses."

DURABILITY OF HALF-TONE ENGRAVED PLATES.—J. H. L., Meadville, Pennsylvania, writes: "I herewith send you two proofs from a half-tone cut—one from the original engraving on copper, and the other from an electro of same after a run of 212,000 impressions. The cut was mounted on a wooden base, as were also the type pages, and imposed in a 16-page form. Is the electrotyped cut in a good state of preservation after a run such as I have stated? How long should an electro from a half-tone cut last, on ordinary paper, at a single run? Should an original cut made on copper last longer than the electroed one, if both are made ready by careful overlaying?" *Answer.*—The proof from original cut is not a good one; but it is sufficiently clear to be a guide to the condition of the electrotyped plate made from it, after having yielded up so large a number of impressions as stated, for the printed proof from the latter plate is clear, well-preserved and creditable to the pressman who made ready the form. The lasting qualities of an original engraving on steel, brass or copper, should be one-half greater than the electro taken from it; provided the make-ready is of equal merit, and specially made up for a very large edition. In the present case a nonpareil border around the electroed half-tone cut has materially added to its present state of preservation.

INTAGLIO IMPRINTS, DESIGNS, ETC.—L. S. A., of Stockton, California, wrote us some time ago, using the following language: "Please enlighten one who will never be too old to learn, as to whether the printing (or, as I would call it, 'smashing-in') of a die or photo-mount, can be successfully done on a half or quarter medium bed and platen press. You will understand me that the plate is sunk into the mount, so that the lettering is no higher than the surface of the cardboard, and is done in either color, gold or plain. It is not embossed, the back of the card remaining smooth. Please state kind of dies used, etc." *Answer.*—This kind of printing and "embossing-in" can be done on any strong platen press of the sizes mentioned, and without material risk to the machine if the *intaglio* printing plate is made ready properly—that is, evenly all over. Plates for this work may be made just as if for use by bookbinders in stamping-in book titles; the type form is first set up and one regular thick electrotype plate is made and mounted in the usual way for printing the color or gold form; a second plate is made at the same time, but the electro shell must be much thicker as well as the metal backing-up, for the squeezing in process. Where editions are large it is advisable to

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have the design made on brass or steel, and an electro made from this for the color form. A rigid tympan for the printing is necessary, and may be made by taking a four or six-ply blank cardboard, dampening the same in a solution of shellac, glue, gum arabic or fresh thin paste, and laying it close to the face of the platen and bringing the impression points together *slowly*, and allowing the die to gradually force its requisite depth into the soft tympan. Previous to taking the impression, the plate, or die, should be evenly oiled with a little petroleum jelly — vaseline — or lard, and a sheet of manila tissue placed between it and the tympan; this will keep the die from sticking to and tearing off any part of the impression surfaces. Of course, the tissue will adhere to the moistened cardboard, and will produce a smooth and hard surface when dry. If the impression is too deep, add one or two *thin* sheets of paper over the original tympan. Draw a sheet of medium thin manila over these, and the gauges may be set for register and working to the color form, which must be worked off first; the colors, whether of ink or bronze, are brightened up by this process.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions and queries of those specially interested are cordially invited hereto and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

SPELLING.—The Funk & Wagnalls Company, New York, have prepared a list of changed spellings which they propose to adopt in their publications, "provided," as they say in a circular, "a reasonable number of other periodicals, and writers, and business men will adopt the same so as to help break the force of the criticism that may oppose." The spellings are said to be selected from the list recommended by the American Philological Association and the Spelling Reform Association, and are as follows:

abrest
accomplisht
adulterin
advertizment
adz
alimentivness
altho
aluminum
amaranthin
amethystin
amfibious
analog
Antichrist
aquilin
arbor
archeology
asbestin
autograf
avalanch
aw
ax
ay
bagatel
bailif
barreling
beuteous
beutiful
bedsted
befrend
behavior
beldam
bequeath
Bering Sea
bewich
bibliografy
bisk
bister
bluf
blunderhed
bodygard
brekfast
burg
burk (for burke)
buxum
bygon
by and by
caliber
calif
camfor
cancelation
catalog
cataloger
catechize
cayen (pepper)
cedrin
center
chaf
chastizment
chil
Chile
chlorid
cimitar
circumcize
citrin
clenliness
clozure
composit
coquet, *v.*
curtesy
cozy
cue (for queue)
cyclopedia
czar
dandruf, dandrif
debonair
decalog
defness
demagog
derth
develop
diagram
dialog
discurteous
discurtesy
distaf
distil
docil
doctrin
domicil
dredful
driest
dubloon
ductil
duelist
duet
endevor
enrol
ensanguin
envelop, *v.*
eon
epaulet
epigram
epilog
ermin
esthetic
eufony
facet
favorit
febril
feminin
fetish
fiber
Fiji
flexil
forgivness
foss (ditch)
fragil
furz (a shrub)
gaf
gauz
gazel
gelatin
glimps
glycerin
goiter (for goitre)
good-by
graf
gram
gray
garantee
garanty
gard
gardian
Haiti
handcuf
havoc
hectogram
Hongkong
hypocrit
ilness
imbecil
intestin
jessamin
jelousy
Kaffraria
kilogram
Kongo
Korea
Kurdistan
libertin
lithografy
maiz
maneuver
marvelous
masculin
meter
miter
mold
monogram
monolog
mustache
myth
naptha
neutralize
niter
nowadays
oger
omelet
opposit
orthografy
overspred
oxid
pack-thred
palatin
paragraf
parafernalia
parlament
parquet
pasha
pedagog
pedler
pel-mel
perifery
perifrastic
perquisit
fantom
farmacy
phenix
frenzy
plum (for plumb)
plum-line
polygraf
pontif
pratler
predestin
premis
productivness
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prophecy, *n.*
prophesy, *v.*
pudling
pulsatil
punjab
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Rumelia
saber
saffire
sanguin
Savior
scepter
secrecy
sepulcher
servil
sextet
sextil
sheath
shril
skepticism
skul
smooth
sofistry
somber
specter
sprite
staf
stedfast
stenografy
stockinet
subtil
Sudan
sulfate
sulfur
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sulfuric
sulfurous
synagog
synonym
technic
telegrafy
theater
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thred
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thril
thru
thruout
Tibet
traveled
traveler
trechery
treatis
tressel
triumfant
typografy
unchristian
uterin
vaccin
whisky
wreath
yern

The following general directions indicate other changes: "Omit the dieresis in all words, as zoology, cooperation, etc. Omit diphthong in all recognized English words, as egis, fetus, for ægis, fœtus. Change d and ed final to t when so pronounced, as in looked (lookt), slipped (slipt), etc., unless the e affects the preceding sound, as in chafed, etc."

I hope the force of the criticism that should oppose will never be broken. I believe the Standard Dictionary, recently published by the Funk & Wagnalls Company, to be the best work of its kind, but I am very sorry that its publishers are trying to introduce spelling that to me is most unreasonable. Many words appear in this list that are not given in the one from which they are said to be selected, and some are not spelled as the so-called spelling-reformers give them; for instance, phenix (in other list fenix), prophecy, prophesy (profecy, profesy), traveled (traveld), tressel (trestl preferred in other list). Some of the words are very commonly spelled as given in the list. It seems to me that it should not be hard for any one to perceive that an attempt to adopt these spellings, and no other changes, will produce awkward confusion, and not improvement.

ABSURD EFFECT OF OMITTING TWO SMALL WORDS.—H. Richardson, Chicago, writes: "To settle a controversy, will you please state if the clipping from the Chicago *Tribune* herewith, in the construction of its clauses, does or does not assert that the victim of the accident was but six inches in diameter? 'At Benton's electrical factory this afternoon a steam wheel was being tested for speed. While

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running 25,000 revolutions a minute it burst, and though but six inches in diameter George D. Barrett was struck in the breast by a piece of the iron casing and instantly killed.'" *Answer.*—It does. A right way to say clearly that the wheel's diameter is meant would be, "and though it was but six inches," etc. Of course the fact is evident, but that does not justify the wrong expression.

BOOKS FOR THE PROOFROOM.—B. A., Denver, Colorado: "The Verbalist: a Manual Devoted to Brief Discussions of the Right and Wrong Uses of Words," by Alfred Ayres, is considered an excellent authority on all the subjects of which it treats; but it is not large enough to include treatment of all subjects of its kind.

EARLY PRINTING AND PAPER TRADE USAGES IN NEW YORK.

AMONG the great printing enterprises begun in New York shortly after the second war with Great Britain ended was the Bible Society, says the New York *Price Current*. It only publishes one book, and consequently its energies have always been directed to printing the sheets and binding them. It started its work in Sloat lane, its printer being Daniel Fanshaw. He made a contract for ten years, and repeated his agreement twice, the last one being for a shorter time. Long before the last term ended he had quarreled with the managers of the society, but did not throw up the work. He mortgaged his place about the year 1828 to get nine power presses, then little known. The size of sheet which they would print was 24 by 27 inches. On this he obtained a very sufficient price. When his third contract was to be signed, about 1838, it was supposed that he would put in larger presses, which had then come somewhat into use. Nothing was said about it, however, in the writings, and he refused to enlarge his facilities. Thus the Bible Society had to pay one-half more for its presswork on an edition of the Bible than other publishers did. A very well-defined custom also existed then that to the printers belonged the two outside quires of every ream. They always had been of inferior paper, and were torn and wrinkled. But when paper was made by machinery there was very little difference in quality between inside quires and outside quires. Mr. Fanshaw still took his perquisites. After expostulating with him many times, a "bulldozing" committee was one day sent to see him. They told him plainly that his action was dishonest, and that he would be made to pay over the full value. Mr. Fanshaw was not astonished. "I have expected this call, gentlemen, and I am prepared for you. I can prove by the custom of the trade in New York, Philadelphia and Boston that when I made this agreement with you cassie paper belonged to the printer. It was the condition that then prevailed, and was considered in the agreement, and every court construes a contract as it is made. The paper is mine and I mean to keep it. If you see fit to carry this matter into courts of law, I am willing, but I have engaged Daniel Webster as my counsel, and when he gets at the case he will not limit his professional abilities entirely to your charges. He will inquire into the infractions of your charter, and how you have misapplied the trust confided in you by the religious people of America." Just a little before this Webster had been the leading counsel in a case which involved a great public corporation, in which he had fearlessly exposed mismanagement and compelled the trustees to disgorge. In the twenty years of the existence of the Bible Society many things had been done which would have invalidated its charter, if known, and Fanshaw was aware of all the particulars. The committee made no more threats, but withdrew crestfallen. The printer continued doing the work till the end of his time, when this great and beneficent society began building for itself, and did its own printing. Its faults had been those of judgment and haste, but not of intentional wrongdoing. Fanshaw was the first printer who left a fortune. Before that time the typographer had always been "the poor printer." He died just before the civil war, his real estate being estimated to be worth more than a million.

MR. H. D. ROOSEN.

IT is not often that we see young men at the head of successful business enterprises for the reason that to successfully manage requires a quality young men are not, as a rule, expected to possess—that of experience. There are exceptions to every rule, however, and a conspicuous example in this instance is to be found in the person of the young man whose portrait is the principal adornment of this page, Mr. H. D. Roosen, of the firm of Hencken & Roosen, Brooklyn, New York. Mr. Roosen is the youngest man engaged in the manufacture of printing inks in America. His firm is not an old one, but it is fast making a place for itself in the front rank. He possesses the experience we have alluded to as being necessary to a man in his position; but he naturally had to begin pretty young to get it. The age of sixteen found him in the employ of one of the largest printing ink establishments in the East, and he filled nearly every position from office boy up until he left ten years later, even making several trips to Europe and South America in his firm's interest. His success led him to believe he could do better as his own master, and the present firm of Hencken & Roosen was the result. Theirs is a progressive policy—the policy that wins—and they already number the best firms in nearly all the large cities as their customers.



"THE KNIGHT OF SAYN AND THE GNOMES."

AN interesting picture is reckoned hardly complete without a little descriptive text beyond the mere title, particularly when founded upon some historical event or bit of legendary lore. The picture of "The Knight of Sayn and the Gnomes," by F. Lentze, used to exemplify Mr. Kelly's article in this issue, is a case in point. This is its legend: The stern old Baron, Pfeffer Von Hollenstein, lived in a particularly inaccessible castle on the banks of the Rhine. He had a daughter, the fair Bertrada, who had many suitors, of which the favored one was Hugo, the knight of Sayn, whose family were her father's hereditary enemies. The father, with cruel humor, declared that when the knight should build an easy road for horses up the impracticable cliff to the castle, his proposal should be received. By good fortune the knight found the King of the Gnomes asleep on the edge of a precipice and saved him from rolling over. In gratitude for this the gnomes in the night built a smooth road to the castle door, up which the knight rode triumphantly in the morning and carried off the beautiful Bertrada.

AN IRISH COMPLAINT.

The following is given to me (*Truth*) as an authentic extract from the complaint-book of a club which numbers several Irishmen among its members: "The hot water in the lavatory today was quite cold, and there was none of it."

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IROQUOIS SERIES

MANUFACTURED BY

The Crescent Type Foundry, 358 Dearborn Street, Chicago.

36 point. 3A, 6a. $6.50 L. C. $3.25 Caps. $3.25

TRILBY

Free Silver 16-1.

30 point, 4A, 8a. $5.50 L. C. $2.90 Caps. $2.60

CAFETERIA

Good Exercise 872

24 point, 5A, 10a. $4.50 L. C. $2.40 Caps. $2.10

MY FACE IS

My fortune, sir, she said

18 point, 6A, 12a. $3.30 L. C. $1.75 Caps. $1.55

BLOOMERS TO ORDER

While you are learning to ride.

12 point, 10A, 18a. $2.40

ALL THINGS COME TO THOSE

Who wait, but printers go for them. 240

10 point, 14A, 20a. $2.35

GRAND CLEARANCE SALE

Room for Fall Stock, anticipating Good Trade.

8 point, 15A, 30a, $2.10

ELECTRICAL ENGINEERING INSTITUTE.

217 Dynamos, 38 Motocycles, 49 Aireomotors, 5 Arc Lights to let.

6 point, 18A, 36a, $2.00

MISSISSIPPI MUD TURTLES MEET

All these Faces are cast on Standard Line and guaranteed to be accurate

HHHHHHHHHHHHHH

Printed with G. B. Kane & Co.'s $4.00 Bronze Brown and $3.00 Peacock Green.

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The Crescent Type Foundry

358 Dearborn Street, Chicago.

BORDER NO. 1.



BORDER NO. 2.



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12 point. OPEN. COLOR COMBINATION. TINT.



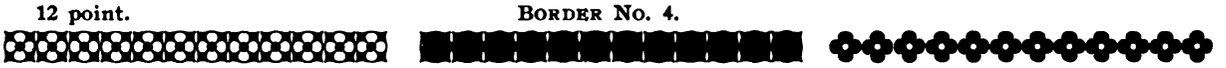
18 point.



24 point.



12 point. BORDER NO. 4.



18 point.



12 point. BORDER NO. 5.



18 point.



12 point. BORDER NO. 6.



18 point.



24 point.



12 point. BORDER NO. 7.



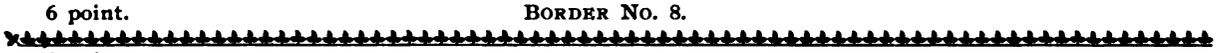
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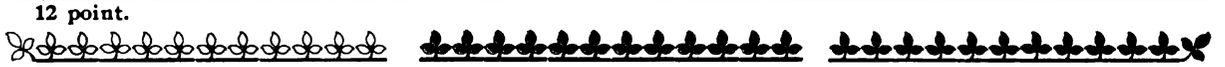
24 point.



6 point. BORDER NO. 8.



12 point.



12 point. BORDER NO. 10. BORDER NO. 9.



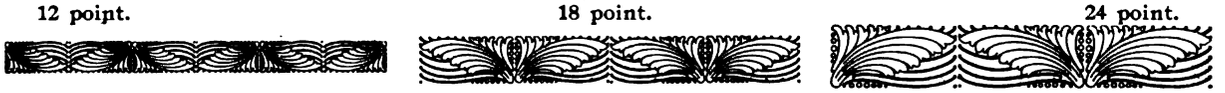
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24 point.



12 point. BORDER NO. 11. 18 point. 24 point.

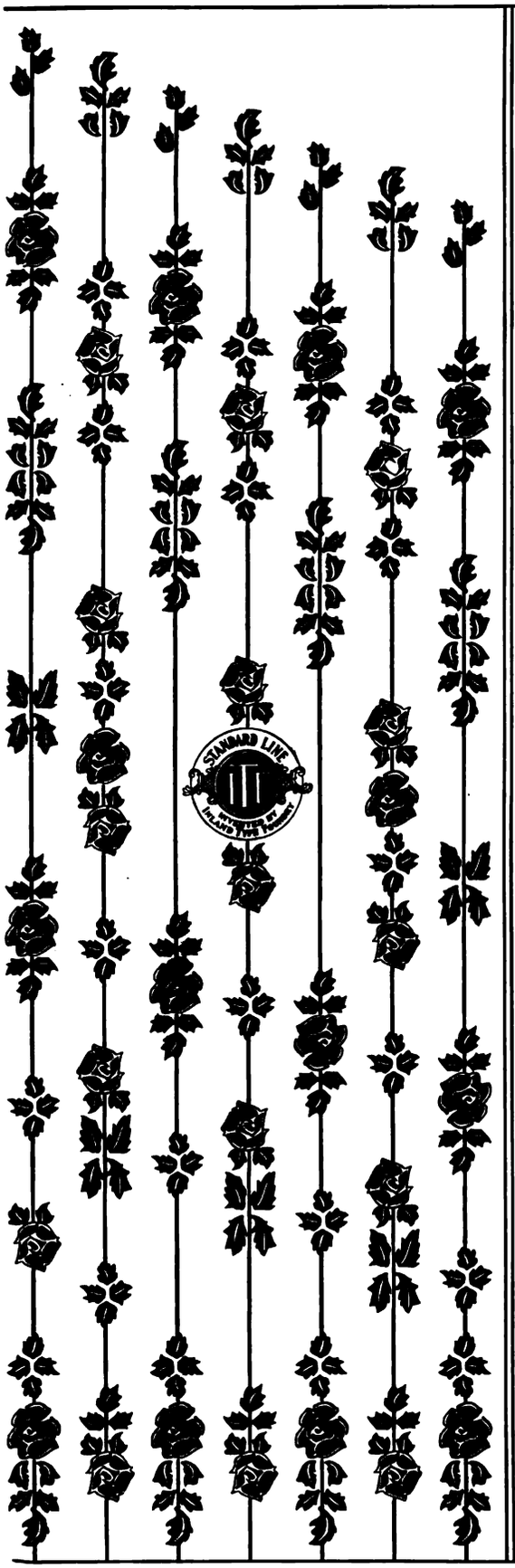


Prices, 6 point, 5 ft. $1.50. 18 point, 5 ft. 2.00.
12 point, 5 ft. 1.60. 24 point, 3 ft. 1.65.

Printed with G. B. Kane & Co.'s $2.00 Photo Black and $2.00 Cardinal Red.

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WE TAKE pleasure, since New Art is all the rage, in calling your especial attention to this specimen of the ST. JOHN Series, which will be ready, in five sizes, about the 1st of September. Prices of fonts will be as follows: Forty-Eight-Point $7.25, Thirty-Six-Point $5, Twenty-Four-Point $3.50, Eighteen-Point $3.20, Twelve-Point $2.80. We will at the same time have ready, to be used in connection with this face, the ST. JOHN INITIALS, made in two sizes, at the prices given per single letter: Seventy-Two-Point 50c., Forty-Eight-Point 40c. Also the NEW ART Ornaments, Series No. 24; price per font, $2.50. Prices subject to usual discounts. All our type is cast on STANDARD LINE

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5–5

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HARRY O. LANDERS, DECORATIVE ARTIST.



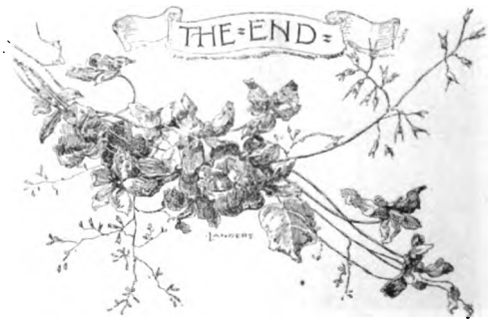
AMONG the more notable specimens of decorative drawing that have appeared in these pages during recent years, the creations of Mr. Harry O. Landers have held a high place, and we are pleased at this time to be able to present to our readers in the cover design and general head to the present issue an example of his skill on a little larger scale than we have heretofore had an opportunity of doing. While Mr. Landers has given much of his time to the study and execution of decorative art, he has by no means permitted his talent in that direction to force him into narrowing his field of work. Of a sensitive and appreciative temperament it is doubtful if his versatility in illustrative and decorative art could be appreciably impaired by a too close following of any one of its various phases. Mr. Landers is a native of Black Rock, Ireland. His father, a clergyman of the Church of England, brought his family to the United States when the subject of our sketch was of very tender years, and settled in Fredonia, New York. An architect's office in Buffalo, New York, was the scene of young Lander's first introduction to art, and for four years he steadily endeavored to develop his



talent with the opportunities at his command. Deciding to make a change, however, he procured occupation in Jackson, Michigan, and spent three years in that city when, becoming tired of the mechanical nature of the work which engaged him, he decided to go farther west, and in Denver, Colorado, he found more congenial employment with the Mills Engraving Company, doing general designing and landscape work. Chalk plate engraving was used to a large extent by the company, and the work done by Mr. Landers in this line is said to have been really marvelous in its delicacy of detail, equaling fine pen-and-ink etchings. This proved valuable training for him and served to develop that firm and graceful delicacy which is characteristic of his decorative work today. Three years ago he came to Chicago, since which time he has attracted much attention by his decorative drawings. His experience in mechanical lines in former years, as has been intimated, has given him accuracy without in any way affecting his artistic feeling and freedom of handling. At the present time he is engaged with the Chicago *Times-Herald* and in that handsome sheet his headings, borders, and illustrations to poems make him an acquisition even to that model of newspaperdom. Mr. Landers would not be true to the place of his nativity if he was not fond of the sea — or its substitute, the lake. He is an enthusiastic yachtsman and much of his spare time is spent on Old Michigan. This promises to have its effect — what an artist loves he sooner or later puts on paper or canvas — and we anticipate that his pencil or brush will favor our readers with a representation of some of the marine views he enjoys so much.

EARLY CHANGES IN THE ART OF PRINTING.

FROM 1693 until about 1813 no improvements were seen in the art of printing, says the New York *Shipping and Commercial List*, of May 4. The workman toiled in the same old way; his tools were nearly as awkward and clumsy as those of Caxton and Day, and his speed was no greater. The largest printing office in 1809 was that of the Bruces. Its production, working at the maximum, would be surpassed by four hundred printers here today. The pay roll did not exceed $100 a week. The year after that typefounding was introduced here by an ingenious Yankee from Connecticut. In 1813 Bruce and Watts simultaneously began making stereotype plates. In 1818 the wooden hand press began to give way for one constructed entirely of iron, thus enabling a sheet to be printed twice as large as before. Previously nothing could be employed which would print much larger than a page of the Herald. Ink had then been made here for a few years, and at about the end of the second decade of this century paper became cheaper and more abundant, for there were many more paper mills in America, and some importations were of paper which had been made by a much cheaper process than the old one of dipping a sieve into a vat of pulp, shaking the sieve so that the stuff would lie evenly at the bottom, the water escaping meanwhile, and turning out the thick substance upon a piece of felt, there to dry and assume the appearance of a sheet of paper. The causes, however, which led to the great increase of printing were a little later. The improvement in paper machinery began to have a very decided effect upon the market in 1825; in 1835 all paper manufactured here was substantially machine paper. Cloth bookbinding made its appearance about 1832, enabling books to be produced much cheaper; power presses were in use about 1826, the first one in New York being employed on Dwight's newspaper; penny journals of large circulation began to appear in 1833, and in 1817 we had for the first time book publishers of energy and skill, taste and commercial judgment. In that year James and John Harper began a little



printing establishment which rapidly increased in magnitude. During the yellow fever year of 1822 they sought refuge in Captain Tylee's barn, in Newtown, but business did not stop. Ten years after they began they were the great printers of New York, as well as the great publishers, as their house still is. Only three other printers in the Union have so great an establishment, and one of these is the United States, at Washington.

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NOTES AND QUERIES ON PRINTERS' PROFITS AND ESTIMATES.

CONDUCTED BY LEON HORNSTEIN.

To this department the contributions of everyone interested in sound business methods in the printing trade are respectfully solicited. Individual experiences in estimating on work are especially invited, and all inquiries in regard to estimating will be answered, or published with a request for the opinion of those who may be informed. As this department necessarily embraces a very wide field, contributors are specially requested to be brief and pointed in their communications.

C. E. C., of Chicago, says: "I will be glad if you can give me in your 'Answers to Correspondents' specific detailed rules for computing costs in all branches of our trade." THE INLAND PRINTER has for years published articles which bear on this subject. To give the detailed rules asked for would be impossible in one issue; but by reading these columns from month to month the information desired will ultimately be obtained.







S. J. W., of Kansas City, writes: "There never was a period in the history of the city when prices for printing were demoralized to such an extent as at present. Artistic work is not considered; superior products are on the same plane. It seems the only thing looked at is price." He also states that after years of patient labor in which he perfected himself in all the details of the trade, with the object of becoming proficient in estimating, he finds that in seven cases out of ten a conservative estimate is mutilated to the tune of about 33⅓ per cent.

"THE expense of doing business, such as the wear and tear of material, interest on money invested, bad debts, rents, taxes, insurance, bookkeeping, and all other items of expense, should be ever before our eyes, and we should never forget that these must be as surely levied on each particular job as its labor cost. Never, under any circumstances, should the minimum cost plus a fair profit be departed from. We should feel here a double restraint: in the first place, to cut cost is *foolish;* in the second place, it is *wrong.*"—*From Rules and Usages adopted by the Chicago Typothetæ, and Master Printers' Association.*



DRAWN BY H. O. LANDERS.

J. W. B. writes: "Gentlemen,—Kindly inform me through the next number of your valued journal what you consider a good average business for small job office—one job printer and a 'green' boy. The facilities are these: one-half medium C. & P. old style Gordon, and one-eighth same, with power." He states other conditions which are not of interest to the general reader. The amount of work that can be done with these facilities depends on how hard they are crowded. Almost the identical conditions cited in the letter prevail in an office of this size in Chicago, and the average amount of work turned out is about $350 per month at ruling rates. Some years ago a printer with an established reputation for fine work and a high class of trade was running an office with the above press facilities, but with a fine outfit of type, an expert job printer, a first-class Gordon pressman, a good feeder and an errand boy besides the proprietor. This office turned out over $600 worth of work a month and netted the owner over $200 after all expenses were paid. The office has since been sold and the present proprietor has enlarged it somewhat.

A JOINT committee of the Chicago Typothetæ and Master Printers' Association has prepared a report on Rules and Usages which has been adopted by both organizations. The report was printed in pamphlet form and distributed among the trade in Chicago. It takes up every feature of the business with the view "that the trade may have a better knowledge of what has been found necessary in conducting the printing business with a profit; also to familiarize the trade with the usages in practice in the more successful offices." The work of the joint committee summarizes the work of the various committees on cost of work which reported from time to time to the Master Printers' Association, and includes whatever has been found applicable to the requirements of the local trade from the Rules and Usages of the Typothetæ of New York. The report is the result of about two years' labor of the Chicago Typothetæ and one year's work of the Master Printers' Association, and includes a great deal of useful information which will be referred to in this department frequently. The following two paragraphs will show how thoroughly the work was done:

A small Gordon press of "Eighth" size made and used principally for cards and labels of small size, costing about $250 or less, and usually operated by minors, should earn $5 a day. Common cards, labels and envelopes that need little make-ready, that can be printed rapidly, may be done at the rate

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of $1 a 1,000 for a short order, and at a lower rate for a much larger number; but any work that calls for greater care and compels a reduced performance should be at a higher rate which will make the earnings of the press $5 a day.

The "Quarter" and "Half" Gordon or other small platen presses of other make that cost between $350 and $800, should earn $6 a day. This is on the supposition that the press is fed and worked by minors. If operated by skilled pressmen at full wages, on work of high class, then the rates should be so made that these sizes of press will earn $7.50 to $9 a day.

FROM S. & W., New York: "We would like to have your opinion, through the columns of your valuable paper, as to the value, price to charge, etc., of the following jobs: No. 1. —1,000 No. 7 size, good quality, white envelopes, printed on flap in black ink, and on the face, in the corner, two oval cuts, each 1 by 1⅜, the two cuts containing five separate and distinct colors, close register work. The job was done by our competitor for $8.50. Our price was considerably higher, and of course our customer thought we were robbing him. The quality of envelopes we quoted on cost $2, which would leave, for printing in five colors (5,000 impressions) making-up forms, composition, profit, etc., $6.50. We cannot see how any first-class house could do the job. The job was done twice by the parties doing it, as he spoiled it the first time, and probably obtained some experience, which we think he needed the second time. I should like to inclose a sample copy, but have none handy. It is a work of art (?). The color work was in imitation of two labels, and was out of register. No. 2.—2,000 cards, about 3 by 5, heavy enameled, printed on the back with tabulated price list, and the same cuts in five colors, with reading matter printed on the face, which would require 12,000 impressions, done singly, as it would not pay to 'double up' for so short a run. The composition and making up and adjusting of six forms we placed at $5, and the cards we proposed to use cost about $5 more, making $10, and the same parties quoted $15 for the job, which would leave $5 for 12,000 impressions, making ready, washing up press five times, profit, etc. (We might here mention that another party that has a good reputation that *we know of*, quoted a considerably lower price.) We would like to know how it can be done, and also how such estimates can be made, as in this instance, as in the other, we were much higher." The first of the above jobs ought to bring at least $12, and the second $22.50. It would seem as though no one could do the work for less at a profit. However, it will not do to judge the firm that did the work for the above prices too harshly. It is frequently the case that small jobs of such an intricate character as these are taken by someone who is not familiar with the cost of such work, and who figures it on the same basis as ordinary black work. It is safe to say that the average general job office would make no money on such work even at fair prices. The ordinary Gordon pressman will spend twice as much time as he ought to over a job in five colors, and waste an enormous amount of ink, and then do a poor job. The fact that the job was spoiled the first time proves this. It is only an expert color pressman who can handle such work to advantage. If there is no such pressman in the office the job ought to be let severely alone. Any office competent to do first-class colorwork can command a good price for it. The quality of the work will tell in the long run. The head of one of the foremost offices in the country, in speaking of the fact that most offices attempt to do all classes of work, said: "Although our office is one of the most complete in the world, there are certain specialties that others can do at prices that would starve us out. We do not attempt to handle such jobs." The chances are that the competitor referred to above has learned a valuable lesson, and that the jobs will go back to Messrs. S. & W. when duplicated.

E. R. C., Oneonta, New York, sends a number of specimens said to be the product of an office run by the editor of a printers' magazine, and writes some very spicy comments on them. The specimens would disgrace an amateur shop. They are so poor, in fact, that it is hard to believe that they have been printed by any but amateurs. It is not advisable, however, to deal too harshly with specimens of this kind, represented as being produced by certain parties, owing to the fact that the man who sends them is sometimes mistaken. In the last issue of THE INLAND PRINTER, a paragraph called attention to a very poor job of printing from Dallas, Texas, on which there appeared a handsome lithographed cover. The inference of the party sending in this specimen was that the lithographing firm had done the printing as well as the cover. THE INLAND PRINTER was misled into criticising it as the work of the lithographing company. It appears, however, that the work was done by a printer, and the lithographers are, therefore, not responsible for it.

IMPROVEMENT OF SPEECH.

The organization of the American Society for the Improvement of Speech is prompted by the Bowery habit of taking short cuts across lots in the use of English, which shock a number of people who know a great deal more than the rest of us, says the New York *World*.

And no doubt the hostility of the Bowery to the letter "h" as a medial aspirate is extreme. It is never likely to ruin the country, however, even if it is never improved.

While an appreciation of the merits of the Bowery prompts this concession, it must be conceded on the other hand that the medial aspirate has rights in the English language which not even the Bowery can afford to ignore, and if the Society for Improving Speech succeeds in emphasizing this it will not have been organized in vain.

But that is not its real work. If it really wishes to improve speech in America let it divert its mind from the letter "h" to ways and means of getting more ideas behind speech as it is spoken.

It is altogether probable that we speak more than any other people who ever lived. We talk in and out of print in most, if not quite all, the languages that have originated since the tower of Babel.

A great deal of this means something. But what does the rest of it mean? And what relation does the great deal that means something bear to the rest of it that does not? How much of it is pirated and parroted? How much is original, true and worth being said? How much is really speech? How much merely gabble?

That is the speech problem. If the American Society for the Improvement of Speech wishes to do something besides talk its way into print let it begin by trying to solve it regardless of the attitude of the Bowery toward its aitches.

PRINTERS AND INK-MAKERS.

The INLAND PRINTER looks forward to the time when there will exist a greater sympathy between printers and the makers of the material they use. The want of this sympathy is particularly manifest in the use of printing inks. "Look at this," said a prominent ink manufacturer to a representative recently; "here is a printer who writes 'send me the three kinds of ink used in the three-color process.' If he were here I would show him two samples of three-color printing, the three inks used in printing one of which would no more produce a satisfactory effect in the other than water will mix with oil. That is a good example of what happens in our business nearly every day. I have made effects in printing inks, I might almost say, the study of a lifetime, and yet not an average of one out of twenty-five of my customers ever comes to me and asks me for advice in the use of my inks because they imagine they know as much about them as does the maker. You have just said there are too many printers, but I doubt it. There are but few printers. The rest are merely speculators who buy and sell for what they may make out of it."

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LOVERS AT THE WELL.

Specimen half-tone by
ELECTRO-LIGHT ENGRAVING COMPANY,
Rose, Pearl and New Chambers streets,
New York

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SOME NOTES ON PUBLICITY.

BY F. PENN.

IN advertising, don't be cunning -- be clever.

THE Cleveland *World*, of Cleveland, Ohio, is now under the control of Robert P. Porter, the founder of the New York *Press*. The *World* advertises:

> Take the backbone out of a fish and it's a fish — but IT CAN'T SWIM.
> Take everlasting push and energy out of a paper, and it's a paper — BUT IT WON'T "PULL."
> Leave your advertisement out of the *World* and you'll make money — but NOT AS MUCH AS YOU MIGHT.
> Once a *World* advertiser, always — but we'll leave all that to you and TO THE RESULTS.

I HAVE been given a letter from Ira H. Jay, of the Daily News Job Printing Office, Bangor, Maine. He requests an expression of opinion on a circular inclosed. Mechanically the circular is of fair merit, but too much space is taken to tell the story. It will not hold the attention of the average business man. It is, however, well written and should be moderately effective.



MR. JOHN ADAMS THAYER, advertising manager for the *Ladies' Home Journal*, has issued a pamphlet showing a number of representative advertisements taken from his enterprising paper. They are interesting studies and can be procured free by applying to Mr. Thayer. The cover design is in the modern style of decoration and is reproduced herewith.

THE Pearl Printing Company, of 17-19 East Sixth street, New York, keep their name before the public by the gratuitous distribution of a large card of office rules for the use of business men. These are the rules:

OFFICE RULES:

TIME ALLOWED FOR INTERVIEWS IN BUSINESS HOURS:

	Hrs.	Min.	Sec.
Friendly calls	—	2	—
Friendly calls, when busy	—	1	-
Life insurance agents	—	--	½
Peddlers	--	-	¼
Book agents	—	--	-
Friends with a soft snap	—	-	10
Friends with a great scheme	—	-	5
Same willing to let us in on the ground floor	--	-	1
Friends with wheels in their head	—	--	5
Friends who want to talk baseball	2	—	—
Same when the home club is losing	—	—	-
Friends who want us to go fishing	-	10	42
Friends who want us to go to lunch	—	30	—
Friends who want to borrow $5	-	—	3
Same who want to borrow $10	--	—	2
Same who want to borrow over $10	--	--	—
Friends with an axe to grind	--	—	9
Friends who want to give us advice	—	—	30
Pearl Printing Company man	5	-	--
Customers in general	6	--	--
Customers who want to buy	12	—	—
Bores — Male	—	—	1
Bores — Female	—	—	—
Loafers	—	—	--

Commercial travelers, and friends not classified in the above, may govern themselves according to circumstances and the dictates of their own conscience.

THE secretary of The Inland Printer Company, Mr. C. F. Whitmarsh, sends me a good specimen of advertising in the shape of a card with the portrait and biographical sketch of a successful news agent printed upon it. It is intended for circulation among those who would be inclined to take up the sale of the paper and push its interests energetically.



MR. O. SACKETT, GRAND RAPIDS, MICHIGAN.

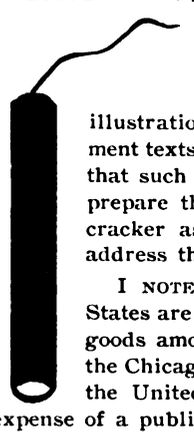
As an example worthy of emulation the portrait and subject-matter of the card is here reproduced.

WHAT "HUSTLING" WILL DO!

Mr. Sackett claims to be the oldest newspaper man in the world, being seventy-five years old July, 1895. Starting in 1889 with but 50 cents, he saved, up to December, 1894, $16,000, and challenges anyone to beat it. He has no news stand, but solicits, sells and delivers papers and magazines from all cities in the United States, Mexico and Europe, covering fifteen to twenty-five miles daily in his travels.

THE INLAND PRINTER is prominent among the journals he handles, and he makes it a point to deliver these promptly to his customers. His idea of personal solicitation is one which could be used to good advantage by many other agents now selling the paper. If time will not permit, get some boy or suitable person to deliver each month. A large trade can be worked up by individual effort.

D. J. PIERSON, printer, of Flint, Michigan, prints a flaring red firecracker on his advertising blotters for July, with the request that his patrons "FIRE in their July orders for neat job printing." Mr. Pierson's illustration furnishes so many ideas for advertisement texts that I reproduce it here with the request that such of my readers as may care to do so will prepare the wordings for blotters with the firecracker as the "attention-attracter" only, and address them to me.



I NOTE that the manufacturers of the United States are not very enterprising in advertising their goods among the Japanese. Mr. W. E. Curtis, in the Chicago *Record*, says: "The manufacturers of the United States could well afford to pay the expense of a publication for the purpose of bringing their merchandise to the attention of the Japanese, and keeping the people of this country informed as to the progress of

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events in the United States. I was assured the other day by a prominent official of the Japanese government that a liberal subsidy would be paid to assist in sustaining a reputable and well-edited American newspaper for the benefit of its usefulness in keeping Japanese affairs properly before the American people."

A WESTERN druggist uses the following emergency advertisement, which he doubtless finds very effective in the watermelon season:

SICK IN THE NIGHT?
RUN DOWN TO
ARNOLD'S PHARMACY
And push the button.
THEY DO THE REST.

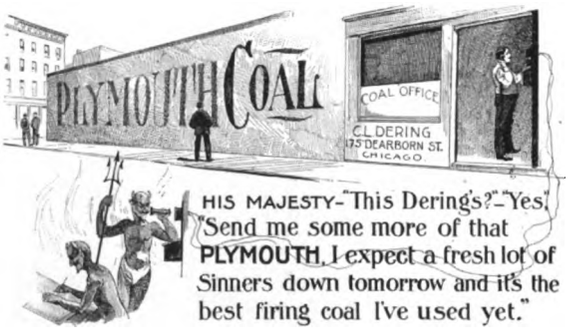
AMONG a number of ideas for advertising summer drinks I have been furnished indirectly with the accompanying photograph by J. E. Maddox, of Athens, Georgia, with the suggestion that it would be valuable in advertising cooling beverages after the negative style. It is certainly original and should be effective if well printed on a neat enameled card:



This man did *not* drink
PRIOR'S ROOT BEER.
Drink Prior's Delicious Root Beer and Keep Cool.

I AM advised that the Great Northern Steamship Company announce as an inducement for travelers to patronize their steamers the Northwest and Northland that they will give $250 in gold to babies born on board these vessels. This will involve some close calculating on the part of speculative ladies, and it may be taken for granted that the promenade decks of the palatial steamers of the company will hereafter be more than usually interesting — considering the conditions. The company desire the right to name the prize-winning arrivals, and it may be expected that appropriate advertising cognomens will be attached. Anticipating that the rush of business will make another addition (to the fleet of ships) necessary, I hope the company will see the appropriateness of selecting one of its fairest and most prolific patronesses to christen the boat. As to the name, "The Maternity" should meet the desires of everyone.

THE advertising of Mr. C. L. Dering, the Chicago coal man, of which I have been favored with a few specimens, is,

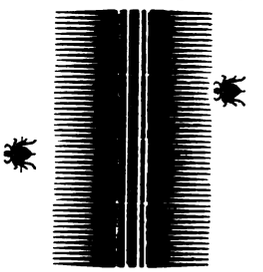


in newspaper parlance, "hot stuff." The accompanying cut is a reproduction of one of his latest cards.

THE advertising blotter is one of the most favored forms used by printers for their own advertising. This is how one of the San Francisco printers asks for patronage:

TYPOGRAPHICAL ELOCUTION!
MAKING THE TYPES SPEAK!
PRACTICED BY
THE ROBERTS PRINTING COMPANY,
220 SUTTER STREET, above Kearny,
SAN FRANCISCO.
Advertising STAMMERERS Helped and Sometimes Cured.
Consultations 7 A.M. to 6 P.M.
Reputable CRANKS Assisted Typographically in TURNING Things Right-Side Up!
"The Art Preservative of All Arts."

THE conveniences which the typefounders at the present day are placing in the hands of printers very frequently permit the intelligent comp. to all too literally follow the hasty orders of the foreman. Mr. Hapgood, foreman of the Warren *Daily Chronicle*, Warren, Ohio, sends the accompanying, made out of combination border. It is possibly some workman's best effort toward setting up something "catchy."



AN enterprising Waukesha dry goods concern displays the following sign in its window: "We don't know what scripture name Grover will choose for his third babe, but we can name the lowest price on these duck suitings at 8 cents per yard." The connection is not very clear, but perhaps that is its chiefest merit.

PORTRAITS of well-known and celebrated men are favored adjuncts of well-written advertisements of various articles of commmerce. The accompanying cut of the "Iron Chancellor," by the Gill Engraving Company, of New York, appears to me one of the most artistic and effective productions of the kind that I have seen.



THERE is such a thing as too much enterprise and too little forethought in advertising. A Chicago bicycle repairing firm recently had a number of small posters printed setting forth the advantages of their repair shop, laying particular stress on the repair of punctured tires. In the vicinity of each of these posters there were scattered a number of tacks. The idea

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was clever, but unfortunately for its instigator the clever arrangement was seen by a policeman, who lost no time in exposing the plan. The prospects are for a vacant repair shop soon.

THE *Century* has issued a striking poster for July, designed by Mr. Charles H. Woodbury, a rising young artist of Boston. Mr. Woodbury has studied in Holland, and this year has been very successful with a picture entitled "Out at Sea," which was exhibited in Boston and at the Society of American Artists. While in the line of the "new art," Mr. Woodbury's poster is original in conception and shows no individual influence. It is printed in flat tints in four colors, black and yellow and dull shades of green and blue. It represents a night scene, illuminated with Chinese lanterns, as befits the festival season. A group of men and women, in silhouette, are watching a flight of rockets athwart the sky. The massing of the colors is very effective without being at all heavy.



HOW SECOND-CLASS MAIL MATTER MUST BE WRAPPED.

THE recent enforcement of the postal regulation requiring that all second-class postal matter must be wrapped in such manner as to permit of ready examination by post office authorities has been made the subject of an investigation by the Chicago Trade Press Association. The report of the committee appointed to confer with Superintendent Montgomery is appended:

Members Chicago Trade Press Association:

GENTLEMEN,—Your committee appointed June 10, 1895, to confer with Superintendent Montgomery on the subject of wrappers, having taken up the matter with that gentleman, beg to report:

1st. That the order to wrap second-class matter so as to permit of easy examination at any time by the department is not a new law, but simply the enforcement of an old one now made necessary by reason of the growing abuse of the second-class privilege.

2d. That as post office employes are not allowed to break wrappers to ascertain contents, any package which cannot be so examined becomes first-class, and subject to the highest rate of postage.

3d. That your committee find by actual demonstration that all second-class matter now mailed in wrappers can be so mailed either by rolling or folding and still permit of the ready removal without breaking wrapper. To so roll or fold as to allow the removal of contents by a twisting motion with thumb and finger, the whole secret lies in not folding or rolling the wrapper into the contents. Completely roll or fold contents and then wrap the wrapper around and outside of contents.

Your committee were convinced by demonstration, this can be done.

Respectfully submitted,

H. H. WINDSOR,
P. D. FRANCIS, } *Committee.*
E. G. OSMAN,

June 18, 1895.

CHOOSE a few methods of promoting trade and become skillful in them before spreading.—*S. O. E. R.*

NOTES AND QUERIES ON PROCESS ENGRAVING.

BY M. WILLIS.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

CALOTYPE, COLLOTYPE, ETC.—An "Enquirer," Chicago: Calotype is an obsolete process, the invention of Fox Talbot. Collotype is a sort of lithographic process, often known in America as artotype, but which many persons confuse with the photogravure process.

POLISHING SCREENS.—According to "Process Work," Mr. Max Levy says screens cannot be satisfactorily polished with paper. Chamois is not good on account of the peculiar manner in which dust particles adhere to it. The best thing to use is a piece of white china silk, which has been washed in warm water and all the sizing removed. It is, of course, understood that the screen be kept in a clean cardboard or wooden box, which is used for nothing else. Sometimes the surface of the glass shows a certain haziness, apparently oxidation, and in such case the surface should be carefully and thoroughly polished with the same silk and with a thin mixture of fine rouge and water—only the grade of rouge known as optical being used for the purpose, and it may be necessary to maintain a brisk rubbing for half-an-hour or more to obtain a brilliant polish on a small space.

ADVISING STUDENTS IN ILLUSTRATIVE AND DECORATIVE ART.—We have received a communication asking advice regarding the merit of a young art student's work, it being implied that our opinion would have weight in determining the young man's career. We do not desire to assume the responsibility of deciding such matters on the evidence of a single specimen of work, no matter how clever or mediocre it may be. The specimen submitted is a good piece of work for a beginner. We reproduce it herewith:

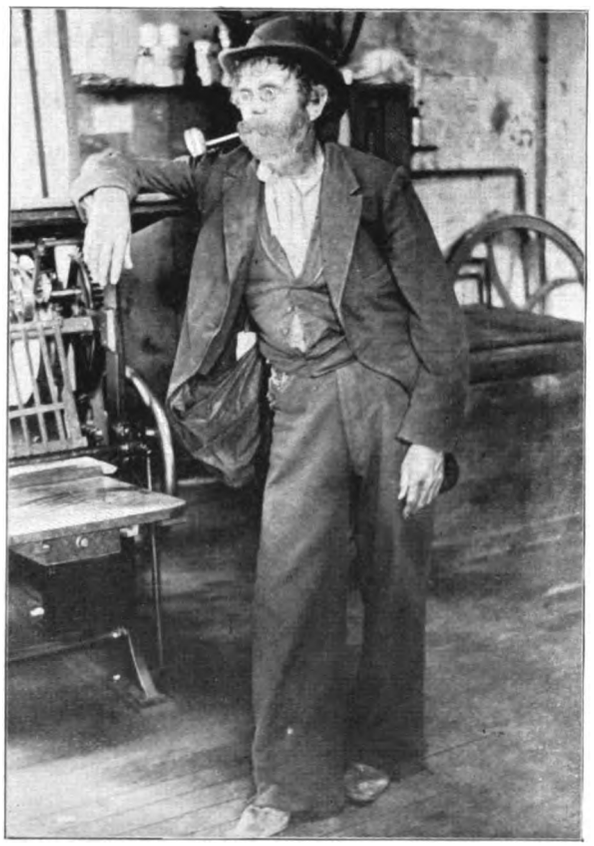


ASPHALTUM AND RESIN PROCESS AND BOLTING CLOTH.—Edw. H. F., Danville, Kentucky, writes: "I have been experimenting with the asphaltum and resin process described by Mr. Hyslop in a recent issue of your paper, and have met with some difficulties which I would be glad to have your advice about. I can readily see the immense advantage of the process, especially of the asphaltum, but in practice I cannot get it fine enough. I sent for the finest bolting cloth, and they sent me No. 15. I examined a 133 screen, and the bolting cloth is not as fine as the lines on the screen. I also find that the color collects in little clusters, and will not spread evenly, and is also inclined to froth—hundreds of little bubbles forming to the square inch. I also find that the bitumen refuses to mix with the glue or gum solution at first, and requires considerable coaxing. *Answer.*—We have sent you by mail a sample of bolting cloth which we use successfully. It is not the mesh that is important. It is the quantity of bitumen contained in the solution. The more bitumen to a certain point the finer the grain. Experience teaches us there is nothing to be gained in the use of asphaltum or resin in the half-tone process. Stick to the popular method. In regard to mixing the solution of bitumen and gum, you cannot expect to obtain results without exertion. Dissolve the ingredients separately in as small a quantity of liquid as possible, grind well in a mortar, and make up to proper strength. If instructions are properly carried out, success is sure to follow.

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THE EXTINCTION OF THE TRAMP PRINTER.

BEFORE the typesetting machines began to change the appearance of the composing room, the tramp printer was becoming more and more rare as the years went on, changed methods from those which used to encourage his class being the influence which made his mode of life more settled. With the advent of the machines he became



A VANISHING TYPE—DIXIE DUNBAR.

still more rare, and the younger printers of the present day, though they have heard their older companions talk of tramp printers, rarely if ever have the pleasure of meeting or conversing with one of the species. The tramp printer exists, however, in the more out-of-the-way parts of the country and occasionally invades the offices of the larger cities.

It was during a visit of one of these interesting reminders of the roving days of independent printerdom that the photograph was taken which is used to illustrate this article. Mr. Edgar White, city editor of the Macon *Times*, of Macon, Missouri, to whose courtesy we are indebted for the photograph, says that Dixie Dunbar is one of the best-known tramp printers of the country, and that he is proud of the fact.

"In a rather rambling conversation which I had with him," writes Mr. White, "he told me that he was born in Ireland and his parents removed to Macon, Georgia, shortly before the rebellion. He was an officer in Colonel Claiborne's confederate regiment and did some good service for the South. He was taken prisoner and transported to Johnson's Island, in Lake Erie, where he suffered extremely from the cold. For the last thirty years he has been a tramp printer, and has set up the copy of Horace Greeley and many noted editors. He refers to himself with pride as 'The King of Tramps,' a name bestowed upon him one day in an eastern printing office by the printers. In his pilgrimage he has traveled from ocean to ocean several times and worked in almost every town of consequence, he says, in the United States. He is now sixty-seven years old, well and hearty, and in his thirty years of tramping has never been seriously ill or required the attention of a physician. He admits the occasional use of a little whisky 'as a restorative,' but says he never takes too much to know what he is about. Until recently his inseparable companion has been a ferocious looking bulldog, but the coming on of old age to the latter deprived him of the ability of sharing with his master the pleasure and vicissitudes of his ceaseless wanderings."

EARLY PRINTING IN NEW YORK.

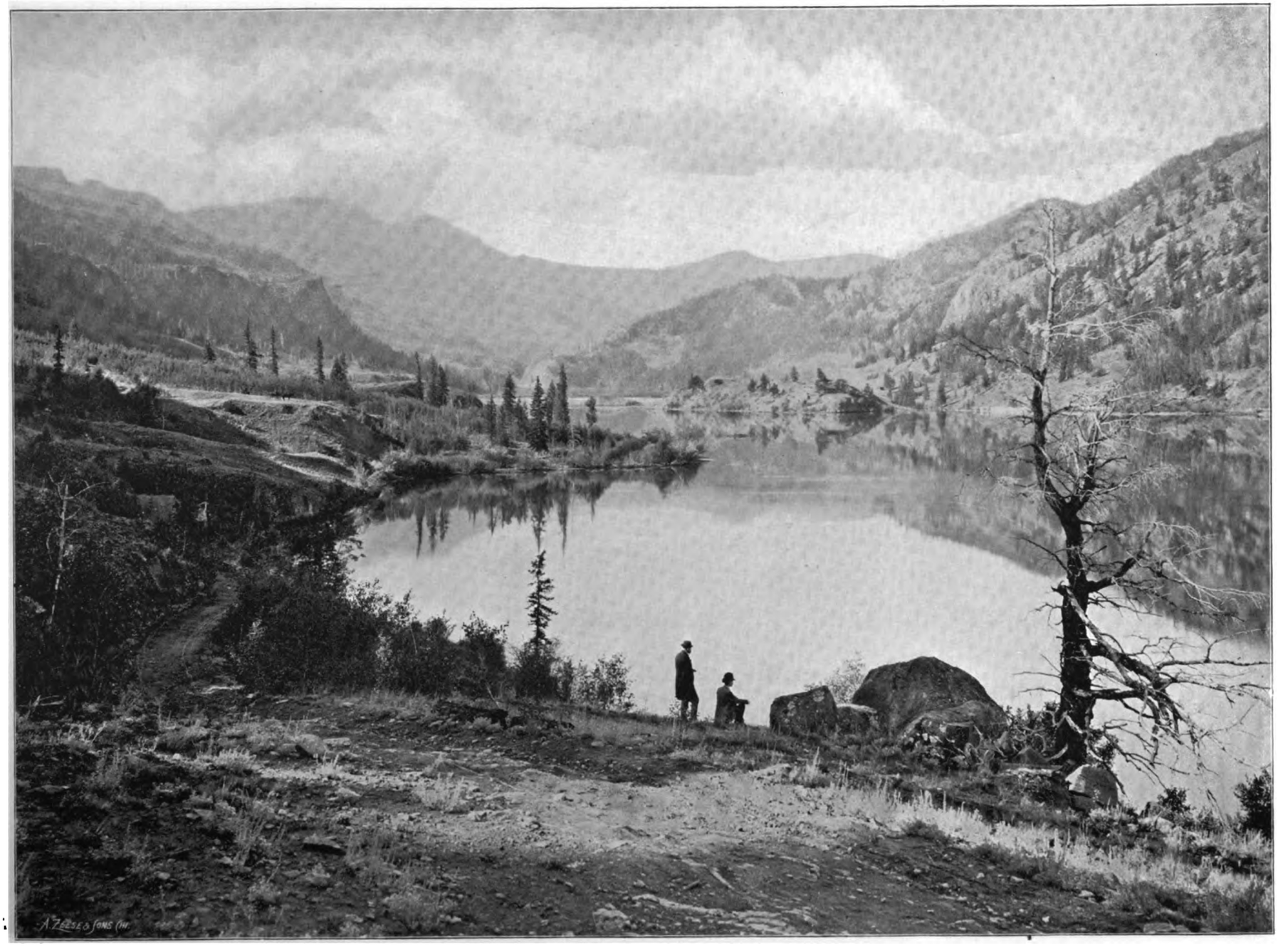
The *Shipping and Commercial List and New York Price Current*, in its interesting column devoted to the history of the commerce of the city and port of New York, says: "The existence of the *Shipping and Commercial List* divides into two parts the time during which printing has been practiced in New York. This journal has lived one hundred years, and when it began publication the typographic art had been carried on here for one hundred and two years. William Bradford was invited to come to New York from Philadelphia by the governors of both colonies, and began his humble work in a little building at the water side, facing the east, on April 10, 1693. The location is that now known as 81 Pearl street, but at that time it had only fifty or seventy-five feet of land between it and the East River. Three streets have since been reclaimed from the water. For thirty-two years he was without a rival, and it was eighty years after he began before there were as many as four printing offices continually at work. In 1795 there were nine or ten employers, and perhaps fifty journeymen. It was a small business then, for six or seven hundred dollars a year was as much as one man's production would bring to his employer, including the paper and the incidental expenses. Out of this $600 the journeyman had from $350 to $400, and the employer might make seventy-five or a hundred dollars profit. He himself was obliged to labor as assiduously as any of his workmen. There was a steady increase in the number of printers each decade after that, for New York was growing very rapidly. A printed list of 1800 shows a hundred boys and men, including employers. But the work was too costly, in proportion to incomes, for much to be done. At a time when labor was worth about three-tenths of what it is now, paper was three and a half times as high. Few printers had the capital to venture far. When the city directory fell into the hands of David Longworth, as it did in the year 1795, he placed it in the hands of two printers, that it might be turned out in six weeks. A number of printers here now could each do it in a day.

ENGRAVING BY DYNAMITE.

Some officers at the naval station at Newport were testing a new fuse. In some way a small dried leaf had slipped in between the dynamite cartridge and the iron block on which the cartridge was fired, and a perfect imprint of the leaf was left in the metal. The discovery was afterward used in decorative work, and the process is found so accurate in operation that even the veins in the petals of flowers can be reproduced in metal.—*Boston Journal of Commerce.*

IN the suit for violation of copyright brought against the publishers of *Outing* by a Brooklyn photographer, verdict was rendered for the defendant. The photographer wanted $1 for each copy containing the photograph sold, as allowed him by law, but as he could not prove his statement of the number issued, and it was proven that his announcement of copyright was invisible except through a microscope, the jury decided against his claim.

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Half-tone engraving from photograph by
A. ZEESE & SONS,
300-306 Dearborn street, Chicago.
Duplicate plates for sale.

LAKE SAN CRISTOVAL, COLORADO.

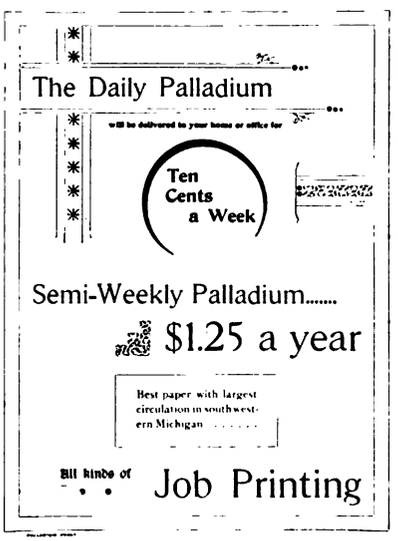
On the Denver & Rio Grande Railroad.

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IDEAS IN JOB COMPOSITION.

FROM the office of the *Palladium*, Benton Harbor, Michigan, we have received the two very neat specimens of typography photo-reproductions of which, much reduced, are here shown. We have very frequently been asked to show specimens of work in these pages, but the difficulty has been usually that the specimens sent were printed in colors which would not photograph. There are many progressive printers who would derive much benefit from conscientious criticism of their work, and from having opportunities of examining the work of other printers in all parts of the country. To meet this need we shall be pleased to have from anyone who may desire to contribute, specimens of their work, with a few proofs of the more striking and original pieces of composition printed in black ink on white paper or cardboard. The impressions must be clean and sharp, and the specimens mailed flat and marked with the words, "Specimens for Reproduction," together with the name and address of the sender. The office which sends the most meritorious specimens will be donated a year's subscription to THE INLAND PRINTER — this to be an *office copy* for the use of no individual, but for the use of all, or for the foreman's or proprietor's desk. No office will be entitled to more than one prize in a year, nor will any office be credited ahead. This will not debar any specimens being shown and commented upon should prize winners see advantages in the criticisms which it is our purpose to make. The specimens for any one month must be in the hands of the editor not later than the fifteenth of the month preceding publication. Specimens coming after that date will be held over for consideration the following month. Let us see what your office force is capable of producing, gentlemen.





PRINTING ON ENVELOPES.

Postmaster Sahm, of Indianapolis, has received a construction from the department at Washington that he regards as novel. The American Collecting and Reporting Association asked to have stamped envelopes mailed on which the words "collecting and reporting" appeared. On the small envelope the type was proportionately smaller than on a large one. The department holds that the large envelope is objectionable and unmailable, because the words are too conspicuous. The smaller one is mailable, the department says.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

"CHIFFON'S MARRIAGE," by Gyp (Comtesse De Martel). Lovell, Coryell & Co., New York, publishers.

"AFTER MANY YEARS," by Richard Henry Savage. F. Tennyson Neely, Chicago and New York, publisher.

"THAT EURASIAN," by Aleph Bey, is an interesting story of British rule in India. F. Tennyson Neely, Chicago and New York, publisher. Cloth, $1.25.

"THE OLD MAID'S CLUB," by I. Zangwill, with numerous illustrations by F. H. Townsend. Lovell, Coryell & Co., New York, publishers. Cloth, $1.25; paper, 50 cents.

"THE COMMODORE'S DAUGHTERS," by Jonas Lie; translated from the Norwegian by H. L. Braekstad and Gertrude Hughes. Lovell, Coryell & Co., New York, publishers. Cloth, $1; paper, 50 cents.

FRANK BARRETT as a story writer is always interesting, and his most recent volume just issued by Lovell, Coryell & Co., New York, will be appreciated by all lovers of good fiction. "John Ford" and "His Helpmeet" are contributions that are of permanent value.

"ETHAN ALLEN'S DRAMA OF THE REVOLUTION" has been very tastefully produced by F. Tennyson Neely. The book will have its influence in developing a knowledge of American history among those who are disinclined to seek information on the subject more directly.

PART Fifteen of "The Book of The Fair" received, contains beautiful illustrations of the exhibits in the Transportation building, with valuable descriptive and statistical texts. Words cannot express the pleasure and interest evoked by this beautiful production. Each part is an increasing delight.

"THE HERITAGE OF THE KURTS," by Bjornstjerne Bjornson, translated from the Norwegian by Cecil Fairfax (United States Book Company, New York; cloth, $1; paper, 50 cents) is an interesting story of Norwegian life, in which is mixed up much of heredity, pre-natal influences and hypnotism. It is attractively bound and clearly printed.

VOLUME V of the *Yellow Book* is impressive of the fact that it must rank among the foremost of the high-class periodicals which have won a permanent place in the esteem of discriminating readers of fiction. The illustrations, though not so striking as those shown in former issues, are interesting. Copeland & Day, Boston, Massachusetts; London, John Lane.

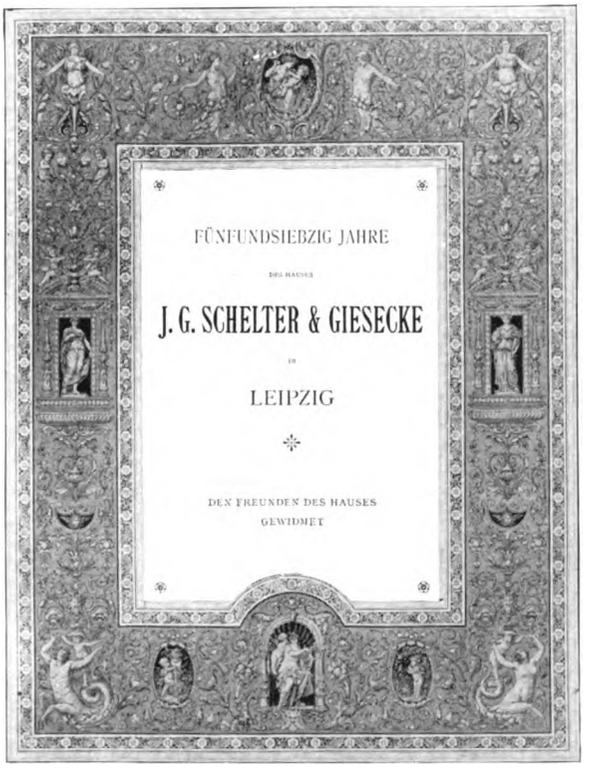
FROM the evidence of advance sheets of the great "People's Bible History," now being produced from the press of The Henry O. Shepard Company, there is every reason to believe that the work will prove to be one of the most notable contributions to religious literature since the Scriptures were translated into English. The attention of the reader is instantly seized by the intense interest of the work, which is sustained and developed as the marvelous story is unfolded. We hope to have an opportunity to review the work in detail in the near future. We are given to under-

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stand that the work will be sold by subscription, of which the publishers will give due notice.

"MEADOW-GRASS": Tales of New England Life, by Alice Brown (Boston: Copeland & Day), apart from its undeniably interesting contents, is attractive and desirable as a very pretty piece of bookmaking. The cover design, by Louis Rhead, which was recently shown in these pages, is embossed slightly in green and gold, making a very chaste and effective result. A good story, like a fine jewel, is more effective from an artistic setting, and "Meadow-Grass" is charmingly written, and Copeland & Day are the publishers.

FROM the typefoundry of Schelter & Giesecke, Leipsic, Germany, we have received a specimen of typography which it would be difficult to excel. It is in the form of an illus-



trated history of the foundry, with a full description of the plant. Many excellent half-tone illustrations adorn the text and the title-page is beautifully done in harmonious tintings. The cover of the book is strongly designed and deeply and sharply embossed. Altogether the book is one of the most interesting examples of modern bookmaking which we have seen.

"ART IDOLS," of July contains six plates (14 by 17), the paintings reproduced being "Venus" (Saintpierre) "La Toliette" (Rousin), "At the River Edge" (Benner), "La Grande Iza" (Bukovac), "After the Bath" (Rousin), and "Temptation" (Quingac). This is the third number which has appeared, and the publishers have fulfilled their promise to maintain the excellence of the publication, which, from an artistic as well as mechanical point of view, is excellent. The White City Art Company, 319 Dearborn street, Chicago, are the publishers. The very moderate price of $1 per number or $4 per year, should guarantee the work a large sale.

MR. J. W. BENGOUGH, whose name is familiar to our readers as the publisher of Canada's bright humorous weekly, *Grip*, has recently issued a volume of verse which will appeal strongly to every Canadian, whether at home or abroad, and to appreciative readers everywhere. Some of the poems are serious and some humorous, and as the title of the book, "Motley," denotes, are much varied in form. Throughout, the volume is illustrated with little thumb-nail sketches by the author, many of which are irresistible. One is charmed with the story of the proofreader:

If he picked up a book to pass an hour
'Mid fiction's joys and terrors,
He forgot the tale in his eager search
For typographical errors.

Mr. Bengough has dedicated his work "To the Critics, with the Profoundest Respect and Admiration," and closes it with a clever epilogue. Published by William Briggs, Toronto.

PRESS CENSORSHIP IN JAPAN.

The Japanese newspaper editor-in-chief, or the director, as he is called, is generally a politician, a man who has been or hopes to be a member of parliament or a cabinet minister, and the ardor with which his paper attacks or sustains the party in power usually indicates his opinion of his own prospects. The existence of a bureau of censorship, however, has a tendency to moderate the expression of views on the part of the opposition papers. When I arrived here in May, shortly after the ratification of the treaty of peace and the surrender of the Liao Tung peninsula, eleven of the seventeen dailies in Tokyo had suspended publication at the request of the police because of indiscreet remarks concerning the policy of the government. The censor system is different here from that in other countries. In Europe a publisher is required to submit proofsheets of the matter he intends to publish to an agent of the bureau of censorship, who occupies a desk in his office, and when the latter places the word "forbidden" with a rubber stamp upon the face of a proof the type is sent to the dead galley. Here a newspaper is allowed to print whatever it pleases and is punished by the police if its articles or news are offensive. Under the law it may be temporarily or permanently suppressed. The publisher may be fined or imprisoned, or both, but his property cannot be confiscated without a hearing in court. But the imprisonment is little better than a farce. As some papers in the United States are supposed to maintain a fighting editor, so in Japan there is a jail editor connected with every establishment which tends toward an unlawful freedom of speech. When the police call around at the office and ask for the responsible editor they are referred to this gentleman, who is calmly marched off to jail and serves a term of imprisonment to atone for the offense he is supposed to have committed. His employer, who actually wrote or directed the writing of the offensive publication, in the meantime continues to occupy his seat in parliament or tiffin at his club. Everybody knows that the man in jail is a scapegoat and that he is employed solely for that purpose.— *William E. Curtis.*



ON THE HILLTOP—BY ARTHUR FEUDEL.

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SUGGESTIONS IN TYPE ARRANGEMENT.

IN a package of specimens of general printing received recently from Richard M. Bouton, foreman of the *Evening Sentinel*, of South Norwalk, Connecticut, there was inclosed a business card set entirely in one series of type. A printer who examined the card expressed the belief that

LUTHER M. WRIGHT'S
FACTORY - AND - CARRIAGE - REPOSITORY,
Corner Franklin and Madison Streets,
SOUTH NORWALK, - CONN.
Carriages of all Descriptions
HARNESSES, WHIPS,
Horse - Goods - of - all - Kinds.
Work Called For and Delivered.

No. 1.

the same type could be used and a better result attained and volunteered to show what he could do in this direction. The specimen sent by Mr. Bouton and the effort to improve it are here shown and marked respectively No. 1 and No. 2. These form an interesting and useful study, for there are quite a number of possibilities in the style of type used to produce

LUTHER M. WRIGHT'S
Factory and
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COR. FRANKLIN AND MADISON STREETS,
SOUTH NORWALK, CONN.
CARRIAGES of all descriptions.
HORSE GOODS of all kinds.
Work Called For and Delivered.
HARNESSES, WHIPS.

No. 2.

various effects. As a basis for a little experimenting on the part of our readers, we, therefore, suggest that if anyone interested is of the opinion that he can improve on the specimens shown, using the same series of type, in whole or in part, we shall be glad to give consideration to his effort if he will furnish proofs of his work suitable for reproduction, printed on white paper or cardboard in black ink.

SUBSCRIBERS of the Chicago *Tribune* are accumulating art portfolios from the large half-tone illustrations which that paper is sending out in its regular editions.

REVIEW OF SPECIMENS RECEIVED.

FROM Tom S. Knox, Waynesburg, Pennsylvania: Programmes; composition neat, presswork fairly good.

FROM Cadogan-Hatcher Manufacturing Company, Quincy, Illinois: Programme of "Friends in Council," neatly set and printed in brown ink. A creditable job.

A FEW exceedingly neat samples of programmes and booklets from E. S. Danforth, Republican Job Printing Rooms, Vermillion, South Dakota. Composition is excellent and presswork good.

H. & W. SLEP, publishers of the Altoona (Pa.) *Mirror*, submit a few specimens of their high-class job printing, which is truly artistic in execution, the blotters being especially attractive.

J. H. RUDDELL, proprietor of the Charlestown (Ind.) *Hustler*, is a hustler himself for jobwork, and the programmes submitted are fair specimens of work, considering the limited facilities at his disposal.

SOME specimens of job printing from the Elgin (Ill.) *Dairy Report* show that good work in that line can be turned out from this office. The cards and bill-heads are first-rate examples of composition and presswork.

FROM Richard M. Bouton, South Norwalk, Connecticut: A large package of general commercial work of average good quality. Most of the samples are good specimens of display, and the presswork averages high.

S. S. LOGAN, Howard, Kansas: Business card, neatly set, which would look far better if the *yellow* form had been dispensed with. Red and black only is very effective. See our offer on another page for samples of general commercial work.

FROM Jamison Brothers, Kansas City, Missouri: Samples of letterheads and business cards, the chief feature of which is rule-twisting. The work is admirably done, but the results scarcely justify the expenditure of so much time as this class of work needs.

FROM Charles Hartman, with the Democrat Printing and Publishing Company, Monroe, Michigan, two samples of bonds, with coupons attached, in various colors. Both are neat specimens of typography, the presswork being better than the composition, though the latter is pretty good.

VOLGER & WILD, Washington street, Buffalo, New York, have favored us with three booklets, each a good sample of fine letterpress printing. The half-tones are beautifully worked, and the neat way in which the booklets are finished show that artistic work is the rule and not the exception with this firm.

A VERY artistic cover page reaches us from Thomas P. Halpin & Co., 178 Monroe street, Chicago. It is printed in black only. On the front page the artist's treatment is very delicate, yet sufficiently strong to be attractive, while the fourth page is treated in a humorous vein. The presswork is very good.

COHEN & CO., Cincinnati, Ohio, are deserving of a few words of praise for the admirable manner in which they printed the souvenir programme of the annual outing of Printing Pressmen's Union No. 11. The work is excellent, whether regarded from the compositor's or pressmen's point of view, and the cover is a good example of artistic lithography.

"A LITTLE Printshop, the Man Who Runs It, and Some of His Work," is the title on the cover of a few samples of general jobwork issued by "Carr, the Prompt Printer," 214 Seneca street, Cleveland, Ohio. The composition is of a high order, the presswork admirable. The half-tone portrait of a lady on the second leaf of the book is the cleanest piece of work that has reached us for a long time. The selection of colors is good, and Carr may well feel proud of his work.

LOS ANGELES, California, is not going to take a back seat where artistic letterpress printing is concerned, if the productions of the University Press,

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209 South Broadway, that city, are a criterion. The samples of cards, billheads, blotters, booklets, etc., received by us are fine samples of composition and presswork, and color arrangements are harmonious and telling in effect. The cover of the Y. M. C. A. booklet is a beautiful specimen of delicate embossing.

THE Gallison & Hobron Company, designers and makers of illustrated catalogues, New York, have favored us with a package of specimens of their work. These catalogues and booklets are beautifully and originally prepared, one especially, the catalogue of the posters shown at the Union League Club, is interesting, showing six color effects on the cover design, produced by two printings. The design is here reproduced, though the color values give but a faint idea of the original work.



WE are indebted to the courtesy of Mr. W. Davies, instructor in letterpress printing at the Borough Road Polytechnic Institute, London, for an exceedingly interesting series of specimens of work done by the students under his care. In a future issue we hope to give the matter the attention which it deserves, the space at our disposal not permitting of it at this time.

A FEW samples of general jobwork from John Flagg & Co., San Bernardino, California, give evidence that their office is furnished with up-to-date material, and artists who know how to use it to advantage. The typographical display and manipulation of rule and border work are admirable, and the presswork and arrangement of coloring truly artistic. The blotters and the "Historical Sketch of W. R. Cornman Post, No. 57, G. A. R.," are exceptionally fine pieces of work."

"BEAUTIFUL TYPE FACES" is what the Des Moines (Iowa) *Daily Capital* calls a handsome little booklet gotten out to demonstrate its ability to set up modern ads. in modern style. The selection of type merits approval, but we find ourselves inwardly hoping that the ad. man on the *Capital* uses sparingly the borders and ornaments which make up three out of the eight pages.

WINN & HAMMOND, Detroit, Michigan, are almost past-masters in the art of fine letterpress printing. The lot of samples submitted by them at this time are fairly representative of the high class of work for which they are noted. We think, however, that the green ink used on the programme for the Detroit Club opera programme would have looked better if less pronounced a paler color, in fact. As it is, it overshadows the brown, which ought to be the most prominent. Otherwise the work is excellently well done.

THE catalogue of the Webb C. Ball Company, jewelry and diamond merchants, Cleveland, Ohio, is a fine sample of artistic printing. It consists of sixty pages and cover, each alternate page being a half-tone plate, engraved by the National Union Photo-Engraving Company, and printed in a delicate colored ink. The composition is good, and the presswork above the average. The cover is an excellent specimen of embossing, the design being an intricate floral piece. The catalogue is issued from the press of A. J. Watt, Cleveland, Ohio.

BERNARD MALOY, Rensselaer, Indiana, sends a four-page programme, printed in blue and red, for criticism. The first page is fairly well displayed, but the cut of the church would look better if printed in blue, without the building-block background. Composition on the other three pages runs too much to ornamentation. It would have been better to have divided the columns and each advertisement with a plain rule instead of using the numerous borders. The presswork is poor, the color being too weak. There is plenty of room for improvement in both composition and presswork.

FROM GILBERT A. SELBY, with the Bryan Printing Company, Columbia, South Carolina: Copy of resolution tendered to retiring superintendent of schools. We are constrained to say that too much reaching after effect is evident in the work submitted. The blue border on second and third leaves might have been omitted with advantage. The page commencing with the words, "This Tribute," is, in our estimation, the neatest of all. In work of this character, quietness of coloring and neatness in composition will combine to produce a happier effect than elaborate display, however well-intentioned it might be.

R. S. PECK & CO., Hartford, Connecticut, catalogue and general printers, designers, and engravers, have issued a sample book of their work, printed on highly enameled paper. The larger portion is devoted to engravings — wood and half-tone — which are very fine. The book is an excellent example of high-grade presswork, and the cover is beautiful in gold, red, brown, and delicate tints, rendered more effective by the aid of embossing. The design is very artistic. Some other samples of work show that Peck & Co. have facilities for producing almost everything in the line of letterpress printing of a high order.

EVERY job printer should take an active interest in the offer made under the head of "Ideas in Type Composition," printed elsewhere in this issue.

WE are compelled, from lack of space, to hold over for future review several packages of samples received during the past month, together with a large number of calendar blotters.

CHICAGO NOTES.

THE Camelot Press made an assignment July 6.

JAMES ROWE, machinist, has removed from Monroe street to new quarters at 303-305 Dearborn street.

H. F. RIEBMAN has succeeded Rogers & Martin, and will continue business at the old stand in the Times building.

THE Weber-Gray Printing Company are among the late candidates for public patronage. They are located at 303 Dearborn street.

LEAMING & CO., of the New York Life building, have recently added a complete printing office for the benefit of their customers.

FOREST HOPKINS, formerly with the Butler Paper Company, has become connected with the Paper Mills' Company, in the Marquette building.

THE Hyde Park Printing Company has collapsed, and the plant will hereafter be known as the University Printing Company, located at 3961 Cottage Grove avenue.

THE Pioneer Paper Stock Company have removed to their new and commodious warehouse at 318 to 324 South Desplaines street, and have equipped with the latest improved machinery.

THE *Echo*, the bright fortnightly, has been incorporated to do a general printing business by Clinton M. Shultz, Ralph T. Shultz and J. Percival Pollard. The capital stock is $20,000.

THE bookroom chapel of the Henry O. Shepard Company will hold its annual excursion on August 3. The programme includes a lake trip to Milwaukee and incidentals too numerous to mention.

ANNOUNCEMENT of the appointment of Philo F. Pettibone to the Board of Education has been received with general satisfaction. Mr. Pettibone will fill the position left vacant by the death of Dr. Jirka.

THE Metcalf Stationery Company, 136 Wabash avenue, have added a new printing plant to their old established business. The American Type Founders' Company furnished the job type and the presses were put in by Frank Barhydt.

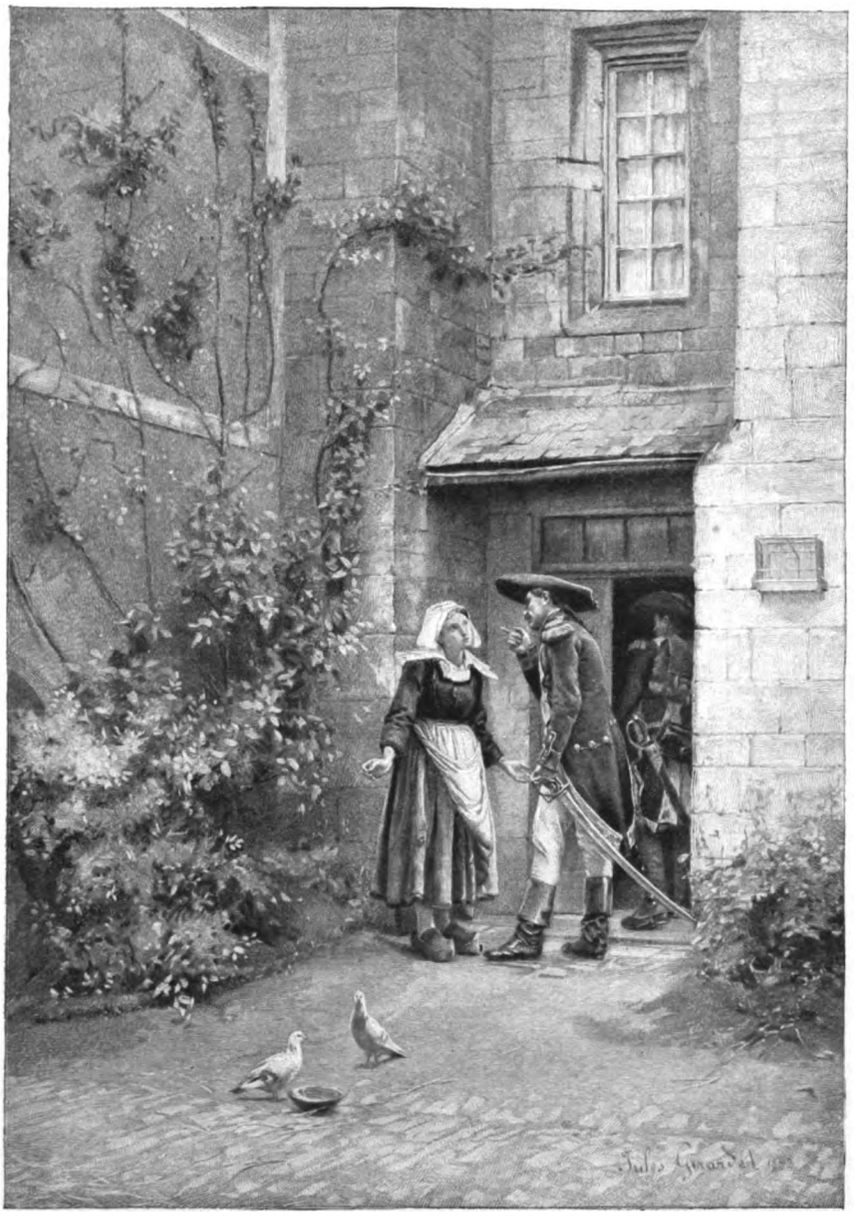
THE Press Club, of Chicago, owes no one. Every cent of the indebtedness, both of the Press Club and that of the Newspaper Club, assumed by the Press Club, has been paid. There is also a snug sum in the treasury, much of which will be expended in redecorating the rooms.

ARRANGEMENTS of an amicable nature have been made between Chicago Typographical Union, No. 16, and the Rand-McNally Company. The office is now conducted according to the rules of the union. This condition of affairs was brought about principally by the mediation of Mr. M. J. Carroll.

THE examples of photo and line engraving contained in the catalogue just issued by A. Zeese & Sons, 300-306 Dearborn street, are among the most interesting in beauty of subject and in technical detail of any which have come to our hands. Messrs. Zeese & Sons are to be congratulated on the general excellence of the large variety of work displayed.

THE annual convention of the United Typothetæ of America will be held on August 5 to 9 in the cities of St. Paul and Minneapolis. Consideration will be given to a number

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From painting by Jules Girardet.

SUSPECTED.

Specimen of hand tooling on half-tone plate by Electro-Tint Engraving Company, 1306 Filbert street, Philadelphia.

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of important trade topics, and an impetus is expected to be given to an effort toward closer organization for the protection of the trade against price cutting and discrimination in discounts and credits.

THE Chicago *Record* offers premiums for stories of mystery and when it gets them it offers prizes to induce the public to read them. This is doubtless simply to elevate the standard of fiction.

THE Binner Engraving Company, of Chicago and Milwaukee, have issued a very attractive advertising catalogue, entitled, "The Froth of Froths." The firm's specialty of attractive illustrations for advertising purposes is well set forth in the brochure, which we note is intended for brewers only. Mr. Binner announces that the stock catalogue will be ready about August 15.

THE new illustrated price list of printers' materials manufactured by Julius Heinemann & Co., 199 Van Buren street, Chicago, has made its appearance. It contains specimens of the different styles of brass rules, brass dashes, metal borders and other material manufactured by the firm, and gives full information and prices in regard to a number of other printers' specialties which they handle.

THE Franklin Engraving & Electrotyping Company have just issued the initial number to Volume XXII of the *Electrotype Journal*. This publication has long been noted for the excellence of the work shown in its pages, and the issue now before us fully sustains its reputation. The frontispiece is one of the most excellent results which we have seen produced by the three-color process. The contents of the number includes a large number of borders and ornaments — Raphael Combination Borders — which will be found very effective when worked in tints and colors.

THE Chicago *Record*, of June 27, says: "John Baptiste visited Chicago yesterday. John is the only Indian printer known. He has just completed a course of nine months at General Armstrong's school, at Hampton, Virginia, and is returning to his home on the Winnebago reservation. He is twenty-one years old. He has attended the schools at Cenoa, Nebraska, and was graduated from the Carlisle Indian School in 1893. He decided to learn the printers' trade, and went to Hampton for instruction last fall. He arrived in Chicago at 8 o'clock yesterday morning and left at 6 o'clock in the evening. He is a member of the Winnebago tribe, of which his father, George Baptiste, is counselor. He intends to work at his trade in either Sioux City or Omaha." It takes from three to five years for a white man to obtain a satisfactory knowledge of the printers' art. Possibly this young man, being the "only full-blooded Indian who has ever learned the printers' trade," has felt the responsibility of his tribe resting upon him and has appreciated the importance of a "rush job."

TRADE NOTES.

MR. CHARLES H. AULT, of the well-known ink house of Ault & Wiborg, has returned to Cleveland, Ohio, from his European trip.

CRANE BROTHERS, Westfield, Massachusetts, have received an order from the government for seven hundred reams of ledger paper.

DURING the first week in July the mills in Holyoke shut down, as the water power company drew the water from the canals for the purpose of making repairs. At present the mills are running on full time.

THE Hurlbut Stationery Company, Pittsfield, Massachusetts, has one of the most complete lines of holiday novelties shown this season. They are all original and show a marked improvement over any goods previously displayed. Their staple lines of linens, Old English and Royal Finish are among the finest papers in the market, and their "Hawthorn," which made such a hit at Easter-time, remains in popular favor.

WILLIAM MARTIN JOHNSON, who illustrated the "Garfield" edition of "Ben Hur" for the Harpers, and also their editions of "The Cloister and the Hearth" and "Hypatia," and who was recently connected with the Gallison & Hobron Company, of New York, became the art editor of the *Ladies' Home Journal* on June 1.

MR. D. B. UPDIKE informs the public of his office hours during the summer months and of his telephone number by issuing a leaflet of heavy hand-made paper on which his "printer's mark" or bookplate occupies the first page. By



courtesy of Mr. Upkike we reproduce the plate, in which there is a pun slightly concealed. The windmill is Mr. Updike's printer's symbol, which it will be noted stands on a little knoll above a pool or dyke — up-dike.

THE property and assets, including contracts on hand, book accounts and good will of The Winters Art Lithographing Company, lately in the hands of B. H. Winters and J. F. McGrew, receivers, have been sold to The Winters Company, who will continue the general lithographing and printing business at Springfield, Ohio.

THE Pacific States Typefoundry, 409 Washington street, San Francisco, California, has secured the services of Mr. Gustav Schroeder, the artistic type designer, who has originated a number of the most popular type faces at present in use. Printers may now expect to see some original faces and ornaments emanate from San Francisco.

MANY friends of Mr. C. M. Barden, of Crane Brothers, were pleased to receive a short time ago the card of Mr. and Mrs. C. M. Barden, attached to which by a delicate pink ribbon was a small card with the inscription: "Clarence Crane Barden, born June 19, 1895, weight 9½ pounds." Congratulations are in order. Charlie says "this is the last."

MR. PETER J. DAWKINS, formerly with the Indestructible Type Company, Chicago, has been appointed superintendent of the manufacturing department of the A. D. Farmer & Son Typefounding Company, New York. In securing the services of Mr. Dawkins the Farmer foundry is to be congratulated, as he is thoroughly posted and has an extensive experience.

MR. A. S. ORCHARD, for the past eleven years connected with the manufacturing department of the A. D. Farmer &

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Son Typefounding Company, has resigned to accept the position of secretary and treasurer of the Chrystie Manufacturing Company, of New York. Mr. Orchard's many friends in the type business will regret to learn of his determination to give his attention to other interests.

THE marriage of Mr. W. A. Barnett, superintendent of the manufacturing department of Palmer & Rey, San Francisco, and Miss Nellie Cornell, was solemnized in that city on July 4. Mr. Barnett has been with the firm for eighteen years, and is held in high esteem by those connected with the Palmer & Rey foundry, as the many tokens received at the wedding would indicate.

MR. ALFRED LEEDS assumed the management of the Springdale Paper Company, of Westfield, Massachusetts, on July 1, taking the place of Mr. James Wallace, resigned. The mill will run on high grade papers, linens, bonds, etc., and will especially push the sale of their well-known "Century" linen, which will be carried in stock in both white wove and cream laid. Previous to his connection with the Springdale Company, Mr. Leeds was with the Fairfield Paper Company, having been with that mill over seven years.

MR. W. W. FARMER, of the A. D. Farmer & Son Typefounding Company, New York, writes us that his concern is casting an order for one hundred thousand pounds of type for the government printing office, at Washington, which, with other orders for type furnished the government since last October, makes a total of 180,000 pounds. This would certainly indicate that the Farmer foundry is getting its share of government orders for body type. The new eight-page circular just issued, showing their Cadmus Old Style, printed in red and black, is a very attractive specimen.

NEWSPAPER GOSSIP.

THE coupon scheme seems to have reached the highest stage of its usefulness when we read the announcement that the Washington *Times* will furnish a marriage license and ceremony on presentation of coupons cut from its columns. The only suggestion we are moved to make is that the newly-mated couple should also be provided with an outfit for keeping house.

JULIAN RALPH, when he went to China, prepared himself very carefully in pigeon English, which he had been told he would find useful, and on discovering a Chinaman in his bedroom at a hotel in Shanghai, remarked: "Hello! What ting? What fashion man you belong? What side you come?" To which the Chinaman replied: "This is Mr. Ralph, I presume. We have mutual friends who suggested my calling on you. Oh! that's all right. I spent eight years at school in Norwich, Connecticut." "Ah!" said Mr. Ralph, partially recovering his presence of mind, "vely well, vely well."

WILLIAM K. DEVEREUX, of the *Evening Spray*, of Asbury Park, New Jersey, seems to think that the intelligent compositors of his office can sustain the reputation of their class anywhere. Noting the large number of arrivals at that popular resort in the column devoted to "Spraylets," a writer predicted, "Cots will be in demand at the hotels tomorrow evening." The compositor who set up the type, however, may have anticipated that the commissariat department would be overtaxed, for he interpreted the writing, "Cats will be devoured at the hotels tomorrow evening."

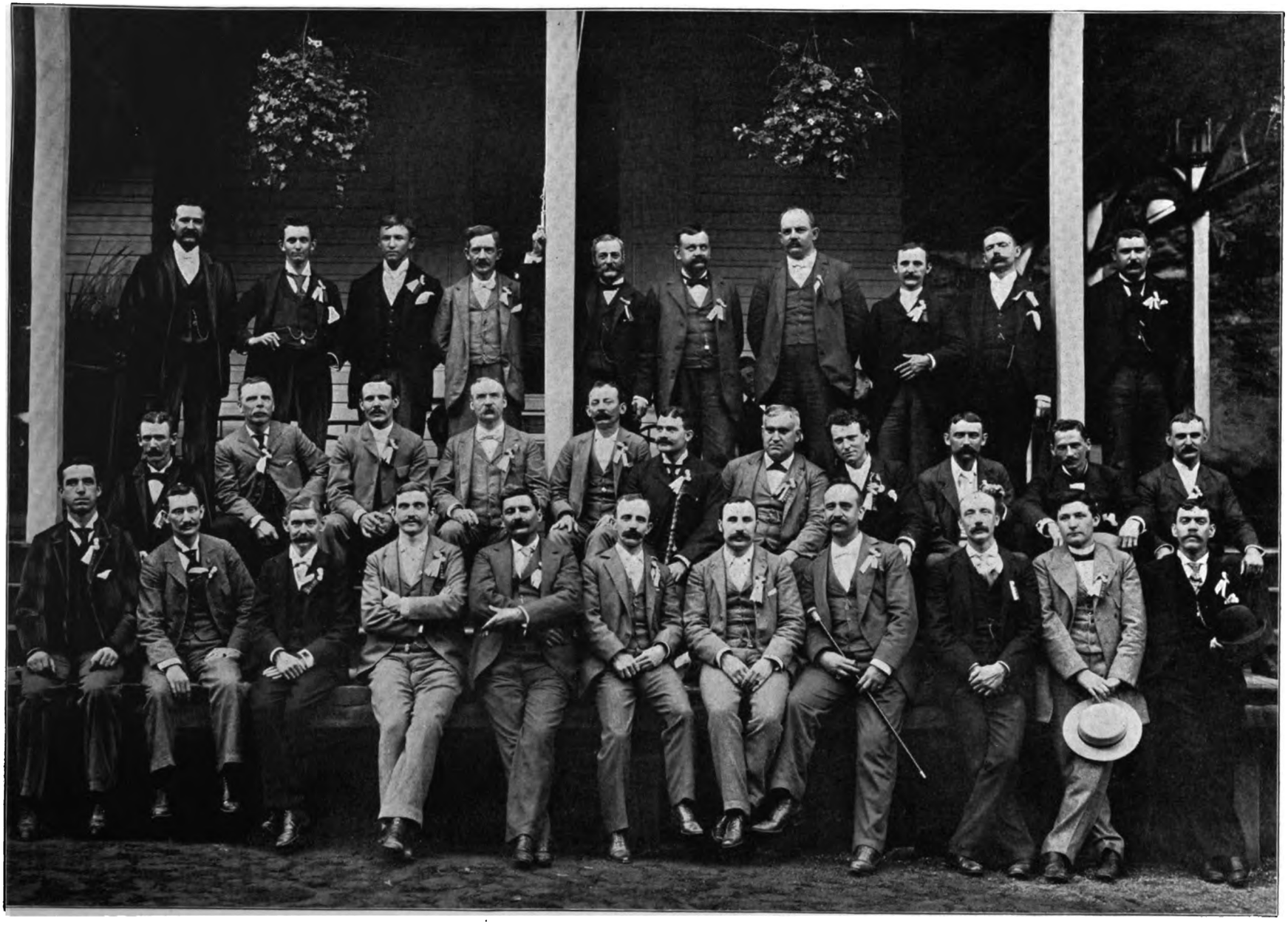
THE *Church Union*, a religious paper published in New York by Mrs. Elizabeth Grannis and others, was recently excluded from the mails because it contained a lottery advertisement. The scheme was intended to boom the circulation and was rather ingenious. Nearly $3,000 were to be divided among the persons sending in subscriptions whose letters happened to strike certain numbers in the order of their arrival, No. 100, for instance, receiving a $50 gold watch, No. 300 a $100 bicycle, etc. The plan was abandoned when the disapproval of the postal authorities was evidenced, and the money previously collected was returned.

A SPECIAL correspondent found himself shut out of a London newspaper office in Fleet street, and unable to make himself heard by anyone within. His errand would not wait till morning. What should he do? He went to the central telegraph station and telegraphed to a newspaper office in Ireland, asking the clerk there to telegraph to the clerk in Fleet street to come downstairs and let him — the correspondent — in. Mr. Baines, in his "Forty Years at the Post Office," tells a similar story. He was alone in a branch telegraph office in Seymour square, London, one evening, when the gas went out and left him in total darkness. He fumbled about for a match. There was not one in the office. Probably there were some in the telegraph office in Euston square. But how should he get them? He had no telegraphic communication with that office. He telegraphed to Birmingham: "Please wire Euston square to send me some matches." In a few minutes a boy came with a box.

RECENT heavy losses in damage suits by two eastern newspapers will perhaps tend to have a wholesome effect upon certain others much given to the same sort of expensive folly which caused the actions for damages to be brought. The suit of William L. Paine against the New York *World* resulted in a verdict for $25,000, and that brought against the Philadelphia *Times* by ex-Mayor Smith, of that city, cost Colonel McClure's paper the sum of $45,000. The Syracuse *Courier* seems also to be in a fair way to suffer the same fate in the action for $25,000 damages which has been brought against it by S. E. Lee, a business man of that city, whom it accused in prominent headlines of being an embezzler. A peculiar feature of the latter case lies in the fact that brass advertising signs recently gotten out by the *Courier* contain a reproduction of the page which is the cause of Mr. Lee's suit, thereby making still more precarious its chance of escaping penalty. We have no wish to see the "liberty of the press" curtailed, but we do hope the day will come when the press will learn to use its liberty more wisely.

THE Japanese are well supplied with newspapers in their own language, writes W. E. Curtis in the Chicago *Record*. When modern institutions were introduced into Japan and popular suffrage elected a parliament journalism came with a rush, and it seemed as if almost everybody that was possessed of a political ambition and a sufficient sum of money to buy type and presses started an organ to proclaim his views to the people. Many of these endeavors were short-lived, and monthly, weekly and daily periodicals rose and fell for five or six years like toadstools in the forest. The survival of the fittest has left Japan with a superabundance of political publications and a sufficient number of other periodicals devoted to literature, science and art. I am informed that there are nearly 600 newspapers in the empire, and seventeen or eighteen political dailies in the city of Tokyo alone, which represents the several factions into which suffrage has divided the people. The circulation of some is decidedly small, and is limited to the personal and political adherents of the editor or the leader in whose interest it is published. Such publications have their largest circulation through copies distributed free for the purpose of affecting public opinion. The papers with the largest subscription lists are those which support the government, and are edited under the direction of the ministry. One of them is said to have a circulation of 300,000 daily, and is edited with great ability and truly American enterprise. There are several with a circulation of 50,000 or more each, representing different political parties, but 10,000 or 15,000 copies is considered a profitable patronage.

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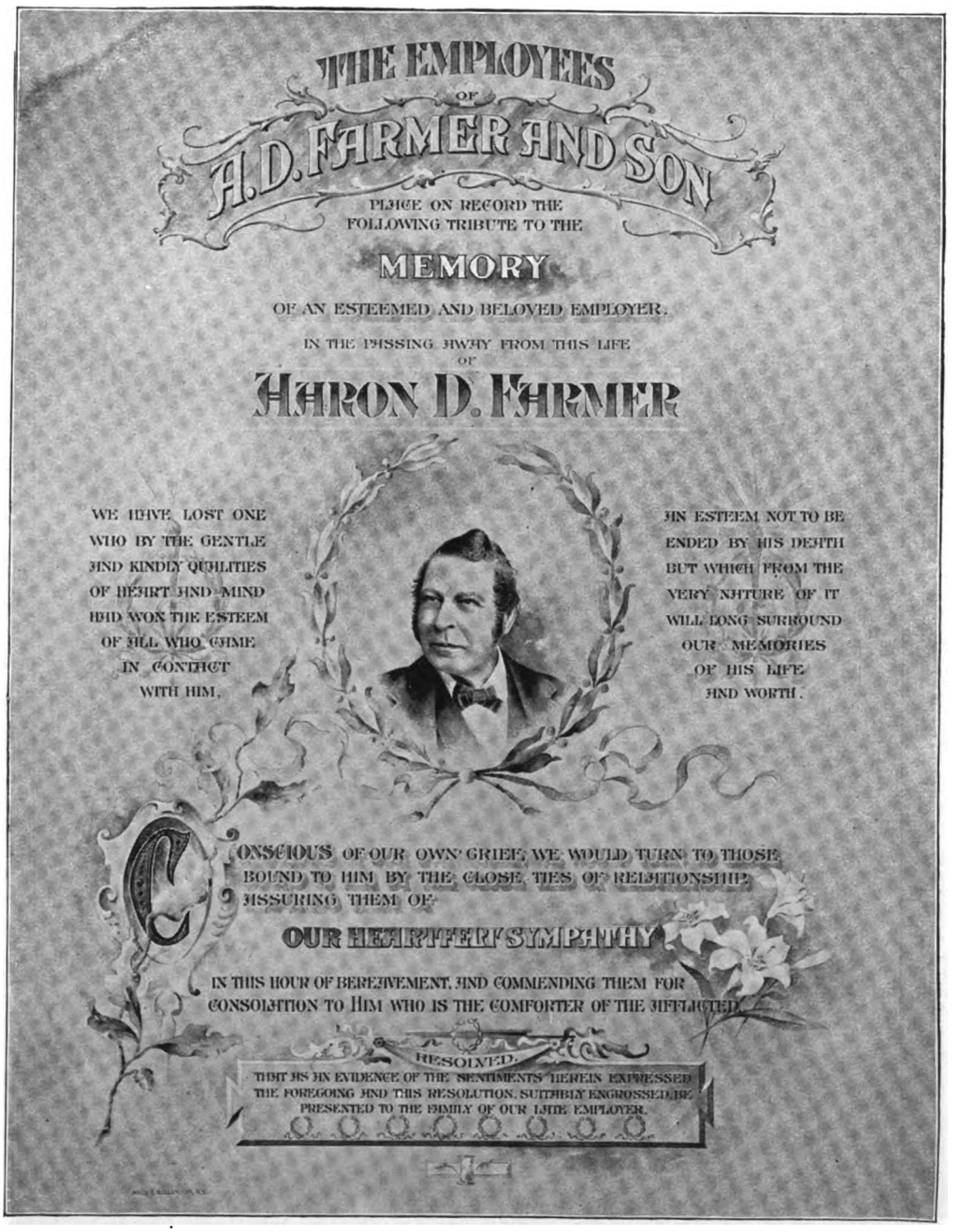
DELEGATES TO SEVENTH ANNUAL CONVENTION OF THE INTERNATIONAL PRINTING PRESSMEN'S UNION, PHILADELPHIA, JUNE 22, 1895.

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OF INTEREST TO THE CRAFT.

On March 2, 1895 last, shortly after the death of Mr. A. D. Farmer, the employes of the A. D. Farmer & Son Typefounding Company, held a meeting for the purpose of framing resolutions of respect for their deceased friend and benefactor. These resolutions, appropriately engrossed and signed, have lately been presented in accordance with the expenditure of nearly $150,000 in improvements to the buildings and office equipment.

The grand body of Associated Typesetting Machine Engineers of the State of New York was incorporated with the secretary of state at Albany, New York, last month. Its objects are to assist members in time of need, to bring typesetting engineers into closer harmony and to



wishes of the meeting. By the courtesy of Mr. William W. Farmer, we reproduce the memorial herewith.

After several years of agitation for a new government printing office building, a comparatively new edifice is taking the place of the old rookery at Washington, D. C. A new wing of six large and conveniently arranged rooms is nearly completed and the foundation for a new six-story and basement building on the west is under way. Aside from the expenditure at this time of $200,000 in new buildings under the direction of the chief engineer of the army, before the close of the calendar year there will be additional

promote their business and social interests. The principal office of the association will be in Brooklyn. The directors are: H. C. Zinke, F. P. Hayles, Hayward Depew, E. W. Reynolds, John Turner, George H. Rothmann, and Joseph Davidoff, of Brooklyn.

The cost of running a paper in Japan is very low, as the best printers and pressmen do not receive half as much wages as the 'prentice boys in the United States. The foreman of the composing room of the wealthiest newspaper in Japan is paid about as much as the boy who brings dispatches from the telegraph office to the editorial room in our

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country. But the subscription and advertising rates are nearly as high as those ordinarily charged with us. The average daily sells on the street for 5 sen, which is equal to 2½ cents in gold, and the best ones bring 10 sen, which is equal to 5 cents of our money. Regular subscribers are served for from 25 to 50 cents (gold) a month, and the price per year varies from $6 to $10 (gold). The number of attaches connected with the Japanese newspapers is very large, but their compensation is correspondingly small. A good reporter would be glad to get a salary of $5 a week, while a managing editor would be perfectly satisfied with $12 or $13. Some of the reporters are paid as low as $2 a week, and political writers and other members of the editorial staff generally receive from $4 to $10 a week, according to their ability and reputation.— *William E. Curtis.*

THE *Scottish Typographical Circular* deprecates the indiscriminate praise of the late Miss Emily Faithful for her efforts in teaching women and girls the printing trade. We append the more important arguments of our bright contemporary, regretting that space does not permit the publication of the article in its entirety:

To endeavor to make women more independent, by providing new occupations for them, was indeed a very worthy object; and there can be no doubt that in the present glutted state of the labor market, to open out a new industry, whether for men or women, that should increase the sum total of remunerative employment, would very materially benefit the working classes. But to do this the new employment must be an *added* industry. If we simply take the work from one class of laborers to give it to another, the case is altogether different. And if the deprived class be skilled workmen, the natural breadwinners of the human family, the already doubtful benefit becomes at once a positive wrong. If, in addition, you consider that the transferred industry is performed by females at from one-half to one-third less pay than was formerly obtained by men, then you will see that by exactly that amount labor is poorer. Add to this that the quality of the work is inferior, and you have a pretty clear view of the "benefits" which have occrued from the introduction of the female compositor, and of the claims of this lately sublimated female [Miss Faithful], to be considered a benefactor of her kind. Let us put it in tabular form:

GAIN.	LOSS.
(To females.) A new employment.	(To journeymen.) A proportionate addition to unemployed.
(To employers.) Cheaper production.	(To labor generally.) Less gained for the same amount of work.
	(To the public.) Inferior work for the same pay.

So that the price we pay for "enabling girls to become independent by opening up to them a new industry" is the closing of that industry to a proportionate number of skilled workmen, less gained for the same amount of work, and inferior work at the same cost to the public, besides ministering to the cupidity of employers, who are the only real gainers. By her action both the workers as a class and the public are poorer, and the standard of work is lower. Such are the services that have gained her the approbation of the "highest lady in the land"; it was for this that the "fruits of industry" were paid to her in the shape of a pension, and it is for this that, at the sound of the sackbuts and psaltery of the newspaper press, we are called upon to fall down and worship the benefactor of her race, the lover of mankind.

DON'T TRIM POSTAL CARDS.

It is ruled by the postal authorities that any reduction of the size of a postal card by clipping, rounding off the corners, or otherwise, will subject the receiver of the card to a charge of 1 cent on delivery. This makes the cost of a postal card equivalent to letter postage. Many persons inclose postal cards to correspondents in envelopes too small, and imagine that a little clipping will not make any difference. Others round off the corners for ornamental purposes or convenience in handling.

"MAMMA, do liars ever go to heaven?" "Why, no, probably not." "Has papa ever told a lie?" "I suppose not; he may have." "And, mamma, have you ever told one? Uncle Joseph has, and I have, and almost everybody." "I do not know but I have sometimes." "Well it must be lonesome up there with only God and George Washington."— *Life.*

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

FROM Charles Eneu Johnson & Co. we have received two beautiful specimens of three-color half-tone engraving, printed in the inks manufactured by them for this class of work. The half-tones were made from photographs from nature. One of the subjects, done by the Franklin Engraving Company, of Chicago, shows a box of strawberries overturned upon a white napkin; and the other, by the Photo-Chromotype Engraving Company, of Philadelphia, shows a richly decorated jar containing a bunch of roses. The specimens are, without exception, the finest creations by the three-color process which we have been privileged to examine.

WHAT CHICAGO ENERGY WILL DO.

In another column will be found the advertisement of Whiteson's embossing compound, a material which is having a large sale, being free from some of the objectionable features of other compounds now on the market. Short mention of the maker of this product, whose portrait is here shown, will not be uninteresting in this connection. Mr. I. Whiteson is of English descent, and came to Chicago with his parents in 1879, when a mere child. At the age of fourteen he started in to learn the printing business, securing the position of errand boy for R. R. Donnelley & Son. After a few years with this firm, he secured work in the job department of the *Saturday Blade*, published by W. D. Boyce, was afterward with the Mutual Newspaper Union, and later with Kehm, Fietsch & Wilson, at the latter place gaining many valuable ideas in his chosen field. During all this time he conducted a small "print shop" at his home, working "overtime" and nights to perfect his knowledge of the business and to add to his capital. When eighteen years old, he opened an office at 343 South Halsted street, some time after moved from there to 142 Monroe street, and then to his present location at 298 Dearborn street. Mr. Whiteson is a genial, energetic and wide-awake gentleman, and while quite boyish in appearance, has a knowledge of the business that many older printers would be glad to possess, and a manner of addressing customers which never fails to make friends. He has made arrangements with typefounders and printers' supply houses for the sale of his composition. The increasing demand for embossed work renders the furnishing of a suitable "force" a necessity, and this demand promises to be now fully met. He also has a flexible tableting glue, which is said to be satisfactory.



A NEW JOB STICK.

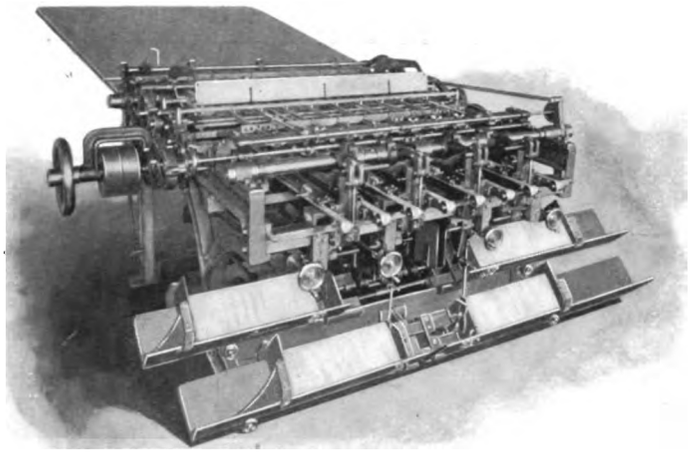
AN up-to-date tool for job compositors is the Pica Job Stick made by Messrs. Golding & Co., Boston, Philadelphia and Chicago. This stick can be set to picas of the point system only. The edge, which is turned for convenience in handling, and to give the stick a backward slant when laid on a flat surface, is perforated with holes exactly twelve points apart, into which fits a spur set in the knee. It is the matter of a second to change the knee from one measure to

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another, and when once set it is immovable. Golding's Standard News Sticks are now made from aluminium, which weighs less than half as much as steel, and will not rust or corrode. These sticks can be obtained from any typefoundry or dealer in printers' supplies, or from the manufacturers.

THE DEXTER QUADRUPLE FOLDER.

The Dexter Folder Company have recently perfected their new Quadruple, or 4-16 book folder, which not only turns out four sixteen-page signatures from a sheet containing



sixty-four pages, but will when required also insert one sixteen-page signature within the other and so produce two thirty-two-page signatures. The speed at which this folding is done is almost incredible, over 100,000 signatures of sixteen pages being done in one day's run. This feature of inserting on a quadruple machine is novel, and is another of the progressive steps of the Dexter Folder people. Many other machines made by this company contain valuable improvements which are attracting the attention of bookbinders and printers, and the number of orders received have put the factory to a severe test. Mr. F. L. Montague has the selling of these machines, and he regards the Dexter folder to be one of the best of the many machines he has ever been connected with. Orders for Dexter folders have recently been taken from the *Youth's Companion* and Houghton, Mifflin & Co., Boston; Harper Bros., J. J. Little Company, Trow Printing & Bookbinding Company, T. L. De Vinne & Co., F. A. Munsey & Co., J. F. Tapley & Co., Braunworth, Munn & Barber, Edwin Ives and The Winthrop Press, New York; Donohue & Henneberry, R. R. Donnelly & Sons Company, and Brock & Rankin, Chicago, and many others. F. L. Montague & Co. are the sole agents, at 17 Astor place, New York, or 315 Dearborn street, Chicago. The Chicago branch is in charge of Mr. B. H. McCain.

BEN-FRANKLIN-GORDON PRESS.

The builders of the above-mentioned machine declare that their twenty-five years experience in press building enables them to offer the Ben-Franklin-Gordon as the best machine for the money obtainable, and assert that it is *superior* in material and workmanship to any Old-Style Gordon in the market. It is heavier and stronger than any machine of its class now built, and has all the latest modern appliances. The shafts and drawbars are forged from solid steel bars without seam or weld, they are heavier, the gear wheels are wider and cams deeper than in any other machine made of that class. Frank Barhydt, New York Life Building, Chicago, is the western representative of this popular Old-Style Gordon press and is offering special prices this month on them.

CHANGE OF OFFICE.

The Cranston Printing Press Company have removed their Boston office from 109 Purchase street, where they have been for several years, to the more central and convenient location at Nos. 10 and 12 Federal street (Room 2). This branch is in charge of Mr. Gilbert M. Wheeler, well known to the trade of New England and the Provinces; the office being conducted for their better accommodation. At the above address he will be "at home" to all interested in consideration and selection of high-grade printing machinery. A copy of the Yorkville *Enquirer*, published at Yorkville, South Carolina, by L. M. Grist & Sons, recently received, shows the way the Cranston press turns out newspaper work. The sheet submitted is a very creditable one.

THE BEST LINE EAST.

When going East, travel via Niagara Falls and the picturesque Lehigh Valley Route. Write to Charles S. Lee, General Passenger Agent, Philadelphia, for descriptive matter.

INEXPENSIVE MAKING OF CUTS.

The accompanying picture is printed from a plate made by a simple method of zinc etching, invented by Thomas M. Day, of Milton, Indiana, advertisement of which appears in the want column. The cuts made by Mr. Day's process can be produced with the litho-tint background, like this one, or with a white background, the same as an ordinary zinc etching. The demand for a cheap method of making illustrations, and one that can be used by small offices, seems to be increasing, and Mr. Day's process will undoubtedly meet the needs of many. The price at which he has placed his outfit is so low that some are inclined to think that he will not furnish what he agrees to supply, but we are informed that out of about 2,000 persons who have sent for the process not a single one has had a word of complaint to make.



Space will not permit of an extended notice of the process, but full information in regard to it can be had by addressing Mr. Day.

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IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

THREE LETTERS.

INTRODUCTORY.—The following letters, written by R. W. Hartnett, Esq., of Philadelphia, will speak for themselves. But it seems proper for us to say that they were received in the ordinary course of business, although here used with the consent of the writer. The press referred to is one of our eccentric action embossing presses built for a special purpose. The parties using it, however, do not desire to be named. We are now building a new lot of six, *two* of which have been sold.

The writer regards Mr. Hartnett's cordial indorsement as the most complimentary he ever received. The press was built largely upon Mr. Hartnett's faith in the "lines" we had rather reluctantly prepared. Moreover, Mr. Hartnett's most varied and valuable experience, his well-known skill as a printers' machinist, his expert knowledge of presses generally and his independence of character, entitles his opinion to the highest consideration, and makes his indorsement something to be proud of. And we distinctly are proud of it, for the indorsement of practical men like Mr. Hartnett is something worth striving after.

NUMBER ONE.

R. W. HARTNETT & BROS., PRINTERS' MACHINISTS,
PRINTERS' FURNISHING WAREHOUSE.
52 & 54 NORTH SIXTH STREET,
PHILADELPHIA, May 21, 1895.

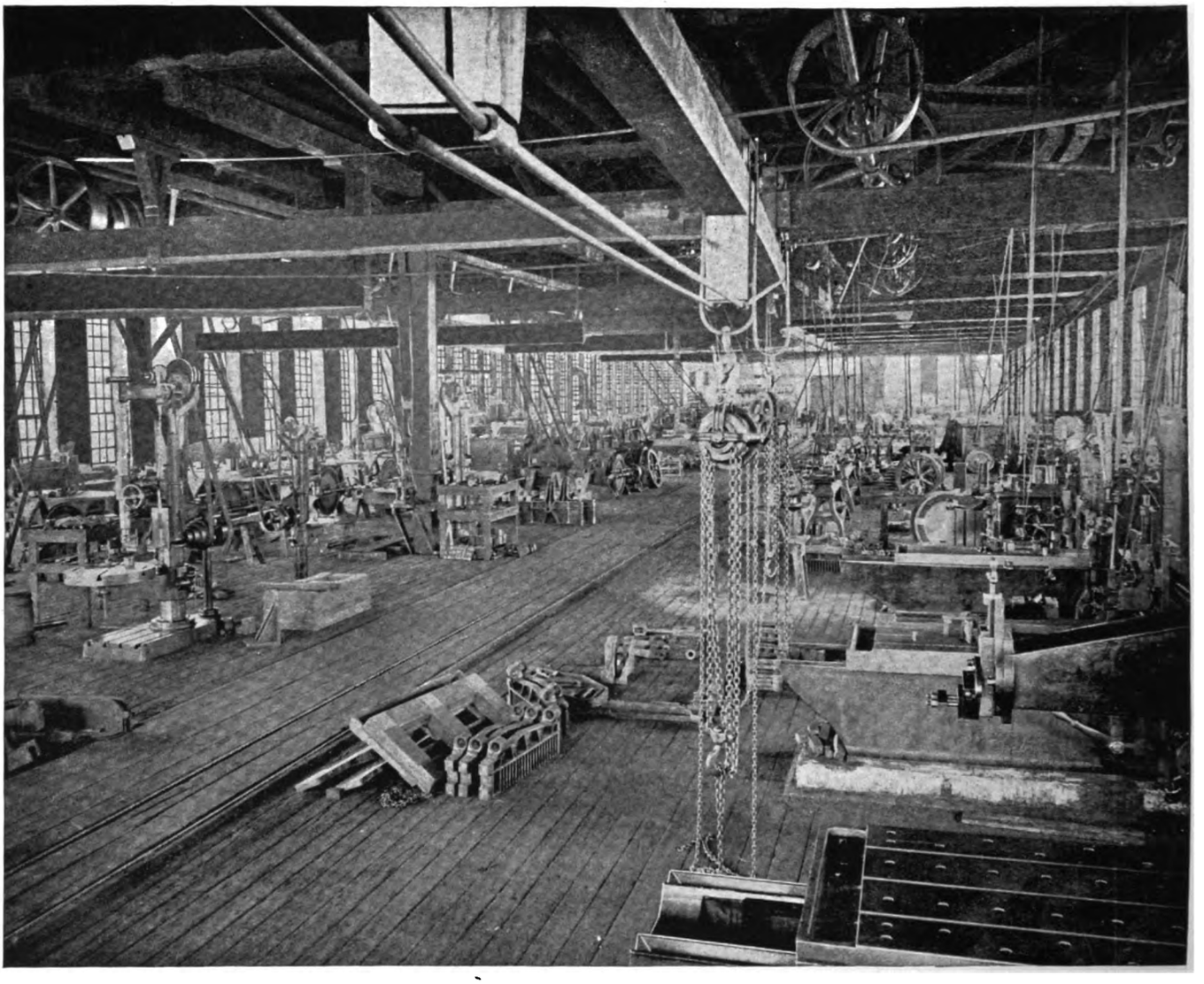
John Thomson Press Co., 253 Broadway, New York city:

GENTLEMEN,—We have received your favor of the 20th instant. The new press was started on the regular work this A.M. The writer spent some time in watching it run, and I am glad to say that the press is all that we thought it would be. The arrangement of the friction lever and brake is a great feature; it worked perfectly. The platen can be stopped in one-half the stroke when the press is running thirty (30) sheets a minute; in other words, if the fly-wheel shaft makes eight revolutions to one the press will stop in four revolutions of the wheel.

It works easy; no effort is needed to get this result. The left-hand gear springs slightly and shows a tendency to lift in a vertical line. The right-hand gear springs a little more, but does not lift quite so much as the left gear, but neither gears spring any more than the amount allowed for play between the inside of the blank part of the gears and the outside of the connecting rods.

The blanks show a bright spot about 4 inches long and ⅜ wide just where they bear when going over the impression. There is no doubt about the arrangement of those bearings on the frame, the rods and gears being a great success. It will take three years of hard work to cause the gears to spring more than they do now.

The press fulfills every promise you and I made. It now runs about 1,800 per hour; it works easy and very quiet. There does not seem to be any strain anywhere. The gearings run very good; you can hardly hear



VIEW IN SEYBOLD MACHINE COMPANY'S WORKS, DAYTON, OHIO.

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them. The platen works noiselessly. They were obliged to run the press fast on account of the arrangement of their shafting. As soon as the change is made they will speed the press down to 1,500. I do not think the press will run slower than this because it will stick on the center. That is all the trouble they have had, and that is why they had to speed it up. They are delighted, and do not hesitate to say so.

If there is anything else you want to know, say so and I will attend to it.

Yours truly,
R. W. HARTNETT.

NUMBER TWO.

PHILADELPHIA, May 25, 1895.

John Thomson, Esq., 253 Broadway, New York city:

DEAR SIR,—I am in receipt of your favor of the 24th instant. You may take it for granted that I am interested with you in the success of the press, which I believe is the greatest triumph so far in this line of machinery.

The only way that I can compare the press in question, the new Colt's Armory Eccentric Action Embosser, to the presses of other makers who attempt to do the same class of work is, to stand a Style Two Colt's Armory Printing Press alongside of a Ruggles Rotary Press, which was, before Gordon's time, *the press.*

Never before was there anything to compare to this press put on the market, and it never will be surpassed unless you do it. The action of that press is the only correct thing for heavy embossing at high speed; the higher the speed the longer the life of the press, and the greater the profit to the user.

The angle that you speak of and the short throw of the eccentrics with the heavy platen acting as a counter-weight to keep the lost motion all on one side, is what allows the press to run at the unprecedented speed of from 1,500 to 2,000 impressions per hour. Make your claims on speed and your competitors, to use slang, will be "in the soup."

I will stake my reputation that no crank-action press that ever was built, or ever will be built, can run as fast as your press and live ten hours, if the forms are the same.

I do not think there is any chance just now for orders on this style of press, because business is very flat, but it seems to me you do not run much risk in building two extra presses. There are a great many people doing embossing and others trying to do it, and if you make a break and claim everything for this press and talk loud enough for all the people to hear you, you will sell the presses, *and the press will back you up.*

I do not know as I told you before, but a press builder that has the prettiest painted machine in the market, blue and gilt, told a customer of ours that his press would do the same work as your eccentric action embosser, and the press was put in.

The work required was nothing like as heavy as your press will do with ease. The press was started and made ready, so the work, while not satisfactory, would pass. Six cards were embossed, and the press was carried downstairs. While it had to be put in with rigging, it was easy to get out because the pieces were of convenient size for two men to handle. A truck delivered the press, a furniture wagon carried it back to be shipped to the factory, where what parts that were left whole will be used in the construction of another machine that will meet the same fate if they try embossing.

Time and space forbids me to say more, although I am not through.

Yours truly,
R. W. HARTNETT.

NUMBER THREE.

PHILADELPHIA, May 28, 1895.

John Thomson, Esq., 253 Broadway, New York city:

DEAR SIR,—I am in receipt of your favor of the 27th instant. You can rest assured that I believe every word I wrote, and at the time I had only the press and its performance in my mind, or I should have given you credit direct; now, I think it is better as it is, you will believe me more sincere.

I was at the factory yesterday and obtained some information as to why they want the extra fly-wheel; it will interest you.

It appears that, according to your request, they tried to start the new press at a speed of 1,200 per hour, but before the work was satisfactory the belts, 5 inches wide, would not drive the press over the center. They increased the speed, and what is remarkable, increased the impression until the work was satisfactory, and the press went over without trouble.

What I want to call your attention to is the fact that the impression was the same at 1,200 and at 1,800 per hour, but they put on more impression at 1,800 and the press would go. This is easily accounted for, but the point I want to make is that this press is absolutely rigid; that the impression is practically the same at reasonably different speeds, and here is the proof: After I discovered that the press was running 38 sheets per minute (= 2,280 an hour), they stopped the machine and put the form on one of the old secondhand presses they bought in New York, and that press run the job off satisfactorily at 1,600 per hour, but the old press has a larger and heavier fly-wheel.

I think from this explanation that you will agree with me that I did not say too much in praise of the short performance of the press.

The improvements that were made in this machine were exactly in the right direction, and the result is a little better than I expected. Now the reason that the old press did the work at 1,600 speed is the fly-wheel, and the fact that the presses were worn and elastic and would spring over the impression and get the benefit of the sledge-hammer blow that an old press will give. You could hear that press pound all over the room, even in the next floor below, while you could not hear the new press fifteen feet away if your back was turned to it.

The study of this may lead to something else.

Yours truly,
R. W. HARTNETT.

POSTSCRIPT.—The same principles of construction referred to in the foregoing letters have been incorporated in our eccentric action cutting and creasing presses, of which we are now making a new lot of twelve, *seven* of which are sold. In these presses the speed is fully equal to that of the smaller sizes, but the capacity, the output, because of the multiplying of the blanks, is frequently from *two to six times greater*, WITH NO INCREASE OF OPERATING EXPENSES.

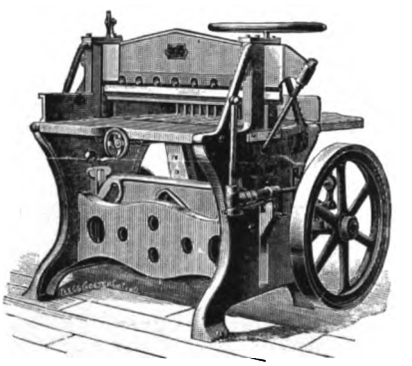
And our printing press? See sample of its color-printing, frontispiece, this issue of THE INLAND PRINTER, of which Mr. Sam Carter, of The Inland Printer Company, Chicago, U. S. A., says "he knows" it cannot be beaten. And we know that Sam knows what he's talking about—at least when he refers to platen presses.

We have a catalogue for gratuitous distribution.

Very respectfully submitted,
JOHN THOMSON, President,
JOHN THOMSON PRESS COMPANY.
New York. Chicago. London.
253 Broadway, New York, June 11, 1895.

THE SEYBOLD MACHINE COMPANY.

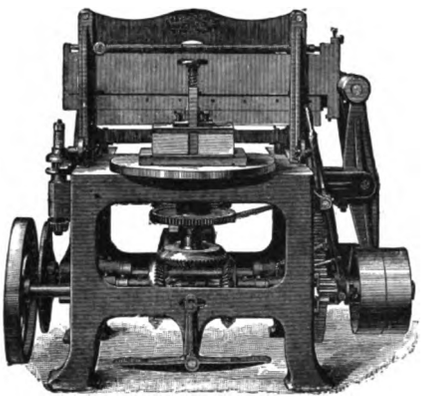
The cut opposite shows an interior view of the main shop of the Seybold Machine Company, Dayton, Ohio, one of the largest plants in this country devoted to the manufacture of the class of machinery enumerated below. It is thoroughly equipped with every modern facility for turning out a high grade of work. Besides this shop they occupy four other buildings, and have recently added large warerooms filled with a complete stock that enables them to equip an extensive plant at a moment's notice. During the past year the personnel of the company has undergone some changes, and the full amount of their capital stock is taken. Their machines have met with signal success across the water, and their extensive foreign shipments mark another triumph for Uncle Sam's machinery. We also learn of several shipments to sister republics in South America. Although their line includes several machines of a wholly unique character, they are perhaps best known to the trade through their massive paper cutters. In these they are offering many new features, noticeable among them a considerable increase in speed. The motions of the working mechanism, which is of massive steel *under* the table, are rotary, so that with no danger of racking the machines they make from twenty-four to twenty-eight cuts a minute. While this increased speed is not essential to many lines of work, yet the quicker the cut the cleaner the cut, and any liability of drawing is minimized. The power cutters embrace the "Holyoke," with automatic clamp only, the "Monarch," with both automatic and hand clamp, the "Criterion," with compound treadle and hand clamp, and the "Capital," with hand clamp only. For many years the line has been augmented by new machines, and the past year has been no exception. From the fertile brain of the inventive president have been evolved five new machines, besides others in various stages



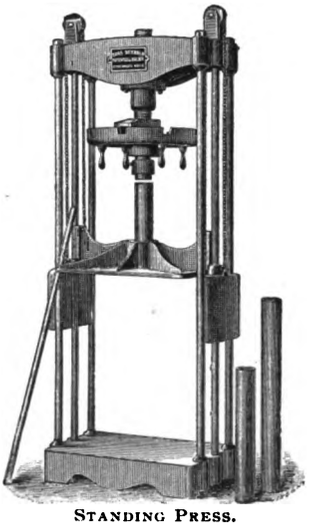
PAPER CUTTER.

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of development. The "Pony Automatic" is a notable addition. A 32-inch hand or power automatic clamp cutter whereon the paper to be cut is made the fulcrum of the cutting strain, the clamp and knife working against each other so that the duller the knife the more the clamping power obtained. This unique movement is carried into an automatic clamp lever cutter as well. "The pile slips," has been the cry of those doing round-cornering. This difficulty has been mastered by the production of a more massive machine than has previously been devoted to this line of work. By a toggle movement the knife comes up from below and the clamp down from above, working against each other with the paper between, be it one sheet or a five-inch pile. Neat and satisfactory work is always obtained. The balanced platen standing press is a well-known favorite, as it does away with the trouble and delay of blocking. The platen, suspended by a heavy chain on which counterweights are hung, is instantly brought to any sized pile and pressure applied, the intervening space being filled with various lengths of steel tubing. With the increased demand for embossed work have come orders from large firms, especially in the East, for large-sized embossers. Their compact machines combine maximum strength, solidity and speed with mimimum space and driving power. The Seybold automatic trimmer is too well known all over the world to speak of at length. It automatically clamps, cuts, turns and unclamps two piles at once, and requires only the replacing of the work. The signature press is an invaluable adjunct to a bindery in preparing folded matter for a trimmer or stitcher. The superiority of their machine consists in high pressure, great speed, ready adjustment and minimum space and driving power. It can be used for smashing or tying bundles under pressure, holes being provided in the heads for this purpose. Many concerns who have much knife grinding to be done find it economy to have a machine on their floor. To supply this demand they show a machine so heavy that it does away with all jar. Instead of the knife moving, it is clamped to a firm rest and the wheel automatically moves back and forth. A copious supply of water is kept playing on the knife-edge so that the temper is undisturbed, and an absolutely uniform bevel is assured. It takes no more space to operate than is occupied by the frame. While this line would seem to be complete, they offer besides a full assortment of folding machines of late design and best finish. Their job folder, by its exceptional range, has already recommended itself to many offices, enabling them to handle any ordinary line of work on the single machine. A step in advance is marked by the "Columbian," which delivers four 8-page signatures, four 16-page signatures, single sixteens, double sixteens, double twenty-fours inset, and double thirty-twos inset. To any of the trade who may be passing through in their vicinity, they extend a hearty invitation to visit their works.



BOOK TRIMMER.



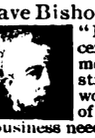
STANDING PRESS.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

BOOKS.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price $1. Also his "Printers' Ready Reckoner," 50 p[illegible] Book," price $3, and "Speci[illegible] Sold by H. G. Bishop, 126 Duane [illegible]ers. Handiest and most useful [illegible] Also "The Job Printer's List [illegible] price $1. All who are starting in business need these books.



"Diagrams of Imposition" and cents each; the "Printers' Order mens of Job Work," price $2. street, N. Y., and all typefound- works published for printers. of Prices and Estimate Guide,"

A MARVEL OF AD. COMPOSITION—The new typographical luminary, the *North Star*, Westfield, Massachusetts. 6 cents in stamps. Going like hot cakes.

AN AD. in THE INLAND PRINTER sold copies of "Some Advertising that Advertises" in Japan, China, India, New Zealand, South Africa, France, Mexico, South Wales, England, Scotland, Ireland and many other foreign countries. It's a book for printers who set the pace in advertising. You need it. One dollar brings it from the publisher, W. H. WRIGHT, JR., Box 65, Buffalo, N. Y.

A PORTUGAL firm sends for Vol. III. of American Specimen Exchange. Sent, unbound, $1. E. H. McCLURE, Buffalo, N. Y.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, or Ann street and Park Row, New York.

NOT ALL GONE and until they are we will mail "The Pressman's Manual," and "Manual on Imposition and Printers' Ready Reckoner" for 25 cents each; both for 40 cents. Regular price is 50 cents each. PRINTERS' PUBLISHING CO., Ashbourne, Pa.

PRACTICAL SPECIMENS No. 6 are still in print; order at once; price 25 cents. McCulloch's Practical Job Records, $1.25 and $2, with Nos. 5 and 6 free. F. H. McCULLOCH, Austin, Minn.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, Ohio.

SPECIMENS OF JOB PRINTING—A volume of practical designs that should be in the hands of every progressive job printer. Plenty of colorwork; enameled stock; pages 6½ by 10 inches. Sent postpaid for 25 cents (no stamps). Order at once. E. W. ELFES, Castalia, S. D.

UP-TO-DATE IDEAS NO. 2 soon to be issued. To dispose of remainder of No. 1 yet in print it is offered at 20 cents per copy. Nothing but words of praise have been received. Send at once. CURTIS & HARRISON, Norwalk, Ohio.

25cts. won't buy a press, but what's more important to the man with a press and without the "knowing how" to emboss on his press, it buys a copy of "**Embossing on Ordinary Job Presses,**" the most valuable handbook on embossing in existence today. Superior Embossing Composition $1.25 per lb. (including handbook); sample package 35 cents (without handbook). No stamps. Address

Superior Embossing Composition Co., 545 Baily St., Camden, N. J.

FOR SALE.

FOR SALE—Bargains—The following secondhand machines in good order: 13 by 19 Peerless press with steam fixtures and ink fountain; 10 by 15 O.-S. Gordon press with steam fixtures, $85; 30-inch End Lever Peerless paper cutter, $85. FRANK BARHYDT, New York Life Building, Chicago.

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The Inland Printer
For the Month of September

Ottman

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XV — No. 6. CHICAGO, SEPTEMBER, 1895. TERMS, $2 per year, in advance. Single copies, 20 cents.

MEMORIES OF A VILLAGE NEWSPAPER.

BY OPIE READ.

THE *Statesman!* Ah, the memory of that little sheet, printed in a Kentucky village. I can see the sun glinting on the courthouse dome and I hear the martins twittering under the eaves of the Baptist church. It was a long time ago, in seventy-three, but the scene is as fresh as a bank of white clover; I look from the window and see the lazy street, the hogs eating watermelon rinds, the horses tied to the rack on the public square, the sprinkling cart driven by as indolent a lout as ever lived but an amiable fellow with many a droll jest; I see the sad undertaker standing in front of his shop, proudly looking at his new hearse which a boy is sponging off; I see the town marshal with his iron-shod stick; and turning back into the office, I see the editor and proprietor of the *Statesman*, imposing, sedate, severe — Gideon J. Henley, how potent a sound that name had for my ears. I put his editorials into small pica columns, and as I set them I felt that I was helping to move the world. No guilty politician — except, indeed, that he belonged to the right party — escaped Gideon J. Henley's blood-letting pen. I used to look at him as he sat at work, and to me it seemed that I could hear his mighty sentences as he ripped them from his brain. He had been a professor in a country college and his words were many. And it was this pedagogic experience that gave him an air of severity. Naturally I was afraid of him. Once, after the manner of Old Sam Johnson, he said to me: "Sir, you must not stop simply with doing your duty; you must do more. Who are the mediocre men of this life? Men who have simply done their duty. Therefore, sir, look beyond duty." I assured him that I would, and meekly I returned to my case to put into metallic form an editorial cry, urging the county democracy to organize against the common enemy.

During the years that have sped away I have often mused over that man's character, and to me it is best illustrated by one incident. A circus was in town — the place was thrilled with excitement. Court was adjourned; business was a mockery. There was no future; all was the spangled, glorified present. No one dared speak of the morrow; no one would willingly bring up so gloomy a prospect — the elephant and the clown gone. Who would think of so dismal a thing!

The advance man had given us a page advertisement for which we were to receive fifteen tickets and $40. The office was crowded with happy girls, come to view the parade. They had my window, beautiful creatures, and one of them had more — the world, my boyish affection. I had shown her how I could distribute type and her exclamations of astonishment had thrilled me. Gideon J. Henley came out from the "sanctum," important, dignified, and the girls looked in admiration upon him. He turned toward me and my heart beat fast. Would he honor me in the presence of that girl? He did.

"I want you," said he, "to take the cuts and go down to the ticket wagon and collect our bill. Can you?"

Could I, indeed! I could have grabbed the lion by the tail and popped his head off; I could have tied the boa constrictor into a bow knot. The girl smiled at me, and with the cuts and the bill I danced down the stairs. On the sidewalk a boy accosted me. "Don't stop me!" I indignantly cried. "Why, you don't know what you are doing. I've got to see the circus man." The boy gave me an

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incredulous grin. At the wagon I found the man busy with the crowd. I gave him the cuts and presented the bill; and then he began to flood me with shinplasters, five, ten and twenty-five cent pieces.



THE COMMISSARIAT.

It was impossible to count them, so I raked them into my straw hat, got away from the crowd and sat down in a gully. Laboriously I went through with that awful mathematical problem — and found that the result was $10 short of the amount called for by the bill. I hastened back to the ticket wagon. The man frowned on me — wouldn't even talk to me. So there was nothing to be done except to face Gideon J. Henley. And in my wretched fancy I saw his hard countenance grow severer. In disgrace I should be discharged — perhaps arrested for theft. I thought of the girl at the window and my heart grew faint. I turned aside into a vacant lot and sat on the tongue of a wagon. And disgrace was heavy upon me. I could hear the cutting laugh of the boys, could see the reproachful eyes of the girl. Would it not be better to drown myself and end it all? Suddenly I sprang to my feet, electrified. I heard the music of the parade. I turned aside and went into a barn. I could not bear to look upon that smiting dazzle. At last the music was hushed, and tremblingly I walked toward the office. In the street someone spoke to me, but I had not the courage to look around. I was going to meet my disgrace, to hear the words that were to make me an outcast. The old stairs creaked as I stepped upon them, and I halted to draw fresh courage from my youthful stock of philosophy.

Up the stairs I went, into the composing room. The place was deserted. I looked at the window whereat the girl had stood, and again I found it necessary to draw a draft upon my philosophy. I heard a voice calling from the "sanctum." Henley was waiting for me. And with desperate boldness I entered the room. He looked up from his desk. From my pockets I grabbed the money and placed it, unfolding like crumpled leaves, on the dictionary in front of him. Then I blubbered the story of my distress. He looked at me and a smile cracked the hard crust on his face. "That's all right, my son," said he. "You did better than I expected. I collected the last bill and they caught me for fifteen."

Written for THE INLAND PRINTER.

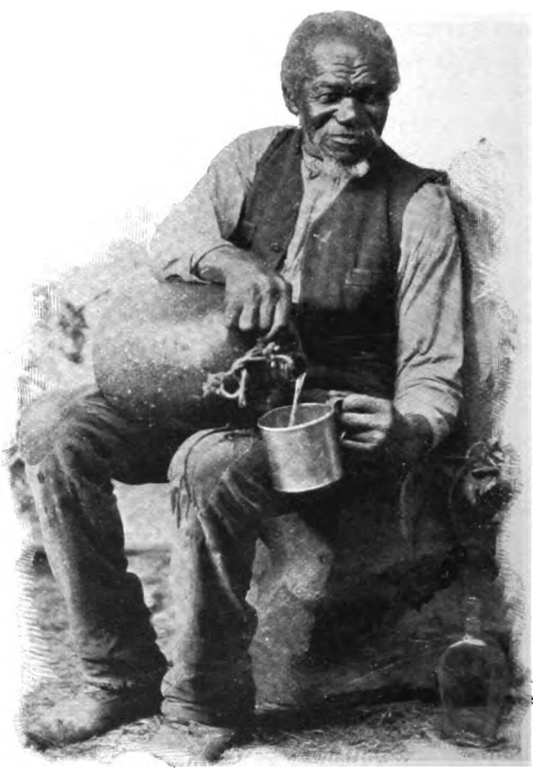
THE MAN AT THE HELM.

BY LEON HORNSTEIN.*

IN every business that is run in a proper manner, there is one man who has everything directly under his control. This is true of a railroad or a telegraph company as well as of the smallest printing office. There must be a guiding spirit clothed with the proper authority, and no matter how many others there are who have an equal interest in the outcome, he must direct affairs.

Where there are several partners the one who displays the most firmness, forms decisions on debatable questions most quickly and displays the

*NOTE.—In another column Mr. Hornstein conducts a department relating to estimating and business office details, to which the attention of interested readers is invited.—EDITOR.



KILLING THE ANIMALCULÆ.

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best judgment naturally becomes the man to whom the others look for advice. It is not enough that he should know what to do when the time comes for action, but he must have the courage to act even though there is a possibility of his making a mistake. He must feel that the responsibility rests on him, and that he must not shirk it.

It is said that some years ago the law firm of which ex-Secretary Evarts was at the head required a man to assist in the important work of the office. They wanted to select a man who could be relied upon to act in critical moments. Naturally, the place was eagerly sought for by a large number of young lawyers. Each applicant was asked what he would do in a certain contingency requiring prompt action and involving grave responsibility. In many cases the applicant outlined the proper course to pursue; but when asked if he would do what he proposed on his own responsibility, without consultation with anyone, he would almost invariably say that the matter was too important to act in that way, and that he would first get the necessary authority. All such applicants were immediately dropped, since it was of greater importance to secure a man who would not shirk responsibility, even though his judgment were wrong, than one who was level-headed enough, but did not have the courage of his convictions.

What a multitude of questions arise every day in a printing office which require just such a man! Such a man must at once and finally decide everything about which there is a doubt, whether it is only a small matter, like an indistinct word in a carelessly written manuscript, or the shade of ink to be used on a job, or the preference to be given in the handling of the work, or the necessity of sending out another proof; or whether it is a matter of great importance like the settlement of a dispute with the employes, or giving credit to a doubtful customer, or undertaking a large job at a close figure.

The man who assumes this responsibility makes a great mistake if he attempts to do much of the routine work in an office. In a business of any size it will pay him better to hire help to do everything which he can, without detriment to the office, turn over to others.

There is an old adage which runs to the effect that no man ever gets rich with his coat off. In so far as this applies to the proprietor of a printing office who labors at the case or on the presses, there is a great deal of truth in it. As soon as a printing office has grown large enough to require a dozen hands there is need of a man at the head, who must devote all his time to its management.

There is, perhaps, no other industry where the possibilities of waste are so enormous as in a printing office. To reduce this waste to the minimum is a task worthy of the brains and energy of a man of great ability. If a complete record of the work of a number of offices of equal size and capacity were tabulated the result would be startling.

Some offices will turn out twice as much work as others of equal size, which appear to be equally busy and perhaps employ nearly as large a force. The result is that while one flourishes the other drags along until its creditors become tired of bolstering it up, when it falls into the hands of the sheriff.

There were two such offices which failed within the last five years where the writer had unusual



NOON.

opportunities for observation. In one of them the two proprietors were excellent printers and worked very hard. They were temperate and frugal, and appeared to have plenty of work at all times. Those who knew them best were most surprised when they heard of their failure. It was due entirely to the fact that they both attempted to save the expense of a journeyman printer, while the shop ran itself.

In the other office the proprietor did no typesetting, but spent his time reading proof. The result was that the proofs were badly read, regular weekly publications always behind time, presses were standing all day waiting for forms which had to be out at stated times and then had to make up

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lost time at night. Both of these offices were of sufficient size to turn out a product of $50,000 a year or more, but they probably did not grind out one-half of that.

In such an office it is safe to say that a cool-headed man is worth several times as much to the



THE PATRIARCH.

office if he devotes all his time to management than if he attempts to do manual labor. What is true of such an office is equally true in a modified form of even the smallest office. Proper attention to customers, careful keeping of books, deliberation in estimating, are as important in an office employing only one hand as in one employing a thousand.

The mistakes made in estimating hurriedly are among the most prolific sources of loss. If the same job is sent to a dozen offices for figures, there is almost a certainty of one of them making a mistake. In some of the larger offices a man is especially employed to do the figuring. In others every figure made by anyone in the place is submitted to a man who goes over the ground again and carefully scrutinizes every item.

The infinite amount of detail which is necessary to the proper conduct of an office should be in the hands of competent persons, and not left to engross all the attention of the office manager.

The profits in the printing business are not large enough to admit of any frittering away. To make money it is necessary to reduce the management of an office to an exact science.

Written for THE INLAND PRINTER.

DIVISION OF WORDS INTO SYLLABLES.

BY F. HORACE TEALL.

A SCHOOL-GIRL recently, on hearing that her teacher had begun the writing of a grammar text-book, said: "I know what most of that book will be — every page will say, 'Grammarians differ.'" Grammarians do differ woefully on many matters with regard to which unanimity would be very beneficial; and syllabication is one of them. Opinion ranges from an absurd idea of dividing all words as nearly as possible into their etymological elements, without reference to sound, to the absurdity of asserting that there is no such thing as a syllable. This last opinion, though held by some famous philologists — if they are rightly reported — simply controverts an obvious fact, that cannot be thrust aside. Speech is composed of a succession of sounds that are certainly separated more or less clearly, according to circumstance, and since the individual sounds undeniably occur, mainly as subdivisions of a complex entity called a word, they must, for practical purposes, have a name. The name used for them — syllable — is exactly appropriate. To printers the matter of division of words into syllables is practically important, and it is well worth while to attempt a systematic exposition of principles, with a view to some sort of common understanding.

Under present circumstances of disagreement, the best possible introduction of the subject seems to be a trial at clear definition of the word *syllable*, since practically all people agree that the proper point of division is between syllables.

Funk & Wagnalls' Standard Dictionary defines *syllable* thus: "A single or articulated vocal sound; that which is uttered in a single vocal impulse; also, the characters or letters that represent such a sound; a word or part of a word that is capable of separate and complete enunciation by one voice-impulse." Webster's International: "An elementary sound, or a combination of elementary sounds, uttered together, or with a single effort or impulse of the voice, and constituting a word or a part of a word. In writing or printing, a part of a word separated from the rest, and capable of being pronounced by a single impulse of the voice. It may or may not correspond to a syllable in the spoken language." Worcester: "A letter, or a combination of letters, pronounced by a single impulse of the voice, and constituting a word, or a part of a word. . . . The most natural way of dividing words into syllables is to separate all the simple sounds of which any word consists so as not to divide those letters which are joined close together according to the most accurate pronunciation." The Century Dictionary: "The smallest separately articulated element in human utterance; a vowel, alone, or accompanied by one or more consonants,

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and separated by these or by a pause from a preceding or following vowel," etc. The Century has a long explanation of syllables, but says nothing of the single vocal impulse, noted in all the other definitions. Its real intention, however, is identical with that of all the authorities, namely, that sound alone, and not derivation, determines syllables.

Wilson's "Treatise on English Punctuation" gives two general rules, of which the first is said to be adopted by American printers, and the second to be generally preferred by British typographers. We will first consider the latter: "The hyphen is employed in words in such a manner as is best calculated to show their origin, composition, or import, and to exhibit the syllables in their neatest form." This is not so clear alone as it is when contrasted with the other or so-called American rule, which is: "The hyphen is used between the syllables of a word to exhibit, as accurately as possible, its true pronunciation; no regard being paid to the mode in which it has been formed or derived." Some examples given with the rule for "British" division are *ha-bit*, *pre-face*, *as-tro-no-my*, *an-ti-po-des*, *ta-lent*, *me-lon*; and while some of these happen to show the etymological elements of the word, others show nothing of that kind. Thus we see that Mr. Wilson's rule is not adequate for all cases. In fact, the old familiar rule for divisions like those instanced was much better—"Divide on the vowel." Words were originally so divided because of a common opinion that such division best represented the real points of separation in sound; and this opinion is more truly scientific than its opposite. It is a real phonetic fact that a consonant, simple or compound (as *g* or *gr* or *ph*), connects more closely in speech with a following vowel than it does with one preceding. Thus, *bi-o-gra-phy* and *gra-phic* better represent the actual turn of the voice from one syllable to the next than do *bi-og-ra-phy* and *graph-ic*.



By courtesy of "Chicago Record." FAUN AND YOUNG BEAR—BY E. FRÉMIET.

Notwithstanding the absolute conviction that earlier British printers were truly scientific in dividing words as shown above (the good old practice is not at all common now), and the fact that other languages preserve the system entire, there is good practical reason in favor of the other method, more especially because it aids in determining at sight whether a vowel is "long" or "short," according to our common somewhat perverted understanding of those words. (Originally they noted actual difference in quantity or length, as they still do of Latin and Greek vowels; but now

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they are used of English vowels for an actual difference of sound, such as would be scientifically indicated by different characters.)

Like everything else, syllabication will cause less trouble if people generally will adopt some system of broad principles, even at the sacrifice of pet notions that have become so familiar that they seem bound to be right. Syllabication, from any point of view, is essentially a lost art, and that is one reason for hoping that an art may be built up acceptably if those most deeply interested will lay aside some prejudices.

Only two of our dictionaries have attempted indication of divisions for printers, and they — two of the newest ones — have failed to acknowledge one of the most important principles, with the effect of leaving differences that will inevitably cause trouble. Another way of accounting for some differences in each of the two works would be to say that a principle was assumed that is not convenient, because it constitutes an additional and needless burden. Examples of this are *aggres-sive* and *excess-ive*, *conjunc-tive* and *disjunct-ive*, and there are many others. The reasoning that led to this was that there is no common word *aggress*, and so *aggressive* must be divided as its Latin model would be; on the contrary, there is a common word *excess*, and so *excessive* is divided into the assumed elements *excess* and *ive*. Now, suppose two proofreaders work in the same office, and they are told to follow a certain dictionary in dividing words. One of them looks up *aggressive*. When that man afterward has the word *excessive* to divide, will he not instinctively follow the pattern set for him in the other word, without thinking to use the employer's time in looking up something he naturally thinks he already knows? Again, if the other reader happens first to consult the dictionary for the other word, will he not thereafter divide according to that pattern? And thus each of the two proofreaders will think he is following the authority until it is discovered that they are not marking alike, and each will find that he is wrong. This would happen over and over, and the only way to avoid it would be to have the proofreader waste valuable time in consulting the dictionary, with the inevitable result of throwing authority aside or ceasing to care about consistency.

So far as the reading public is concerned, consistency in such matters is of slight importance; but it is unquestionably important to employer and employe in printing offices. An easily understood consistent practice is conducive to comfort, and consequently to speed and quality in production. These surely are desiderata not to be despised, and they are placed first here, in preference to real principles, because of their true economic importance. That is always the best economic practice which demands similar treatment for exactly similar cases, without undue hair-splitting in the search for differing circumstances. A very forcible instance of such undue hair-splitting is found in the International, which makes a rule for dividing *baptiz-ing*, and another for *exercising*, because there is a slight difference of accent.

In our next issue we shall take up the subject in detail, throwing aside practically all such minute distinctions. Two words in this article are divided in a way contrary to the writer's choice, and this fact may stand as an evidence that he does not wish to be a stickler for unnecessary stiffness in the application of rules.

ENTERPRISING printers should lose no time in sending in their specimens for the $180 prize contest announced in our editorial columns in this issue.

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CONDITION OF THE ELECTROTYPING AND STEREOTYPING TRADE—NEW PROCESSES AND APPLIANCES.

BY F. J. HENRY.

AT the time of the year when the business man returns from his trip to Europe or elsewhere, when the shortening of the days and the frost in the air reminds him that it is time to again don the harness, after a relaxation from the worry and cares of business has cleared his brain and invigorated his body until he is anxious to work and he is ready to grasp the implements of toil with new zeal and determination to push things, it is well at the start to survey the situation that work may be begun aright, to ascertain whether the conditions of trade have changed during his absence, and whether any new business method, process or machine has come into use, which, unless adopted by him, will leave him at a disadvantage in competition for business.

In some lines of business novelties are constantly coming on the market, taxing the energy and ingenuity of competing houses to keep anywhere near the head of the procession. In the electrotyping and stereotyping business changes in methods or processes are quite gradual, although ingenious men are constantly racking their brains to devise improvements whereby printing plates may be produced at less cost and in shorter time. The last year has not been prolific in improvements in the plate-making line. The latest inventions, which, however, are now well known by nearly all if not by everyone in business in this country, are the backing press and the blast leading machine. The backing press has been well advertised and is now to be found in many foundries, where it is esteemed in proportion to the success with which it has been operated. The introduction of the air-blast leader dates back several years, but owing to the costliness of the machine and other reasons it is used in but few foundries. If the machine is as efficient as it is represented to be by interested parties it should soon be found in every establishment where there is sufficient business to warrant the purchase of any blackleading machine. There are at present several air-blast leading machines on the market. Whether there is likely to be any conflict and litigation over the similarity in their construction remains to be seen; possibly the fear of legal complications may be one reason why the machines have not met with more extended sale; there is certainly a field for a new method for preparing molds for the battery. Electrotypers disagree in many matters, but on this one they are united: all think there should be some way for shortening the time required to apply plumbago to wax molds. Ten to fifteen minutes is the usual time with the machines in general use. If the work can be done in one or two minutes by the air-blast leader the saving in time should be a very potent argument in favor of the general adoption of the machine.

There has been much time and money expended in the endeavor to devise some means whereby plumbago may be dispensed with in the electrotype process and the occupation be made a more cleanly one, but as yet no practical way has been discovered, so there is no prospect of a change from the usual practice in this detail of electrotyping.

An arrangement of the batteries by which the time necessary for the making of the copper deposit is shortened about one-half has lately attracted considerable attention and has been adopted in a few foundries. It is not claimed to be any more economical in power than the usual practice, the main advantage being in the saving of time.

There has recently been invented a machine for straightening plates, which is reported to operate perfectly and to do the work very rapidly; but my information is too limited for me to express an opinion regarding the practicability of the invention.

During the last few months attention has been called to several new stereotype processes. Of these but few details are at hand. The Dalziel, an English process, is, however, used in this country to some extent, and from specimens shown and notices in recent issues of THE INLAND PRINTER it seems to be a valuable invention. Considerable has been said about the "Eastwood stereotype process," also an English invention, and it was stated that Mr. Eastwood would come to this country to introduce his patent; his arrival has not yet been reported.

In common with other lines of trade the electrotype business is slowly recovering from the depression of the last twenty-seven months. This refers, however, to the volume of trade and not to the prices for electrotypes. Unfair competition has brought prices to so low a point that in many instances electrotypers in this country are not getting sufficient for their work to cover the cost. This very unsatisfactory condition of affairs should be changed for the better at once; electrotypers should decline work on which there is no profit; stop the too general practice of doing work at the customer's price or a rate at which the customer states he can have it done elsewhere when the electrotyper knows the price will not cover his outlay. This would not be a very serious matter if it affected only one transaction, but the influence extends to further business, to the demoralization of trade and disaster to the electrotyper.

*NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping, conducted by Mr. Henry on another page of this issue.—EDITOR.

A GOOD business man is a living philanthropist. A good business house is a college and a charity.—*S. O. E. R.*

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GEORGE H. BENEDICT & CO.,
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Chicago.

ORANG-OUTANGS AND SAVAGE OF BORNEO.

By E. Frémiet. Salon of 1895.

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The Inland Printer
For the Month of September

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

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J. CLYDE OSWALD, Manager.

CHICAGO, SEPTEMBER, 1895.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

CLOSE OF VOLUME FIFTEEN.

ANOTHER half-year in the history of THE INLAND PRINTER closes with the present number. In the period over which this completed volume extends, the needs of printers generally have been thoughtfully considered and the many technical problems which have confronted them have, on solicitation, been promptly and satisfactorily answered by practical and experienced men. In these days of perfected process cuts, coated papers, classic body type and historical initial letters, it is no very great feat to produce a handsome paper; and while we have a just pride in the beauty of THE INLAND PRINTER and the warm admiration it creates, we have a greater pride in the fact that it is the most practical printing trades journal in this or any other country.

Advertisers whose confidence has been shaken by the "how-much-can-you-stand" rates of showy journals of small circulation, have found in THE INLAND PRINTER advertising pages a compensation for their losses by these journals. The conservative maintenance of a consistent and strictly adhered-to card of rates and the identification of the interests of the advertisers in this journal with the interests of the management is the secret of THE INLAND PRINTER'S overtopping all would-be competitors. The management has spared no efforts to procure the most experienced writers on technical subjects, and no expense has been considered in keeping up the standard of the paper.

The attention of inventors has been largely directed to improving and simplifying the processes of printing, and the changes of the past few years would indicate that the future may bring forth unexpected things. It is the aim of THE INLAND PRINTER to keep its readers thoroughly informed of all new patents and improved methods, and its services in this connection have been warmly commended in the past. "No employing printer can afford to be without it," is the opinion generally held of its merits, and we beg to assure our readers that its value and usefulness will continue to increase as it grows older.

A NEW ADVERTISING COMPETITION.

SOME months have elapsed since THE INLAND PRINTER has deemed it advisable to again offer prizes for advertising competitions. In response to numerous inquiries we are gratified to state that arrangements have been completed for the most interesting competition yet proposed, the terms of which are given on page 564 of this number. The Riverside Paper Company, of Holyoke, Massachusetts, offer the sum of $180 in cash prizes for advertisements of their Magna Charta bond papers. Their offer is the most liberal of any yet made, and certainly should induce a good many to enter the competition. The prizes are so divided that six competitors will be entitled to a sum which will fully warrant an effort by even the least enterprising, and in addition to this it has been decided to offer ten consolation prizes of $2 each. The conditions of this contest are more liberal than those of any of the others which have been conducted by THE INLAND PRINTER, and it is hoped that a large number will take advantage of it and do the best they can to encourage artistic display in the setting of advertisements. The fact that

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each contributor will receive a complete bound set of the specimens at the close of the contest is enough to warrant any compositor who is desirous of getting new ideas in undertaking to submit a specimen in competition. He cannot but be benefited even if he does not succeed in winning one of the prizes. In order to avoid the endless amount of correspondence which these competitions usually entail, the rules covering the competition have been made as full and complete as possible, and we trust that our readers will carefully look these over before making inquiries. It is the desire of the editor of THE INLAND PRINTER to have specimens from all parts of the country — from the office in a small town, as well as from the better equipped establishments in metropolitan cities. To this end arrangements can be made for photo-engraving specimens where it will not be possible to send electrotypes or stereotypes, and this work will be done at a nominal cost — 6 cents per square inch. Where this is to be done, competitors should send sharp and clear proofs in black ink upon white paper, mailed flat. Bear in mind that all contributions should be in the hands of the editor not later than November 1, 1895.

THE TYPOTHETÆ AND THE UNION.

WE are pleased to believe that the time is approaching rapidly when the interests of the employing printer and of the journeyman printer will be discussed and considered dispassionately by representatives of the Typothetæ and the Typographical Union. The recent convention of the United Typothetæ of America has been marked by no legislation of particular import. The pacific attitude of the Typographical Union was noted with complacency, and the future of the printing trade was spoken of as showing promise of improvement.

The Typothetæ is a social when it is not a fighting organization, and it is possibly the regulations of its militant organism which has done most to cripple its usefulness. The influence of some members of the Typothetæ in all legislation looking to the regulation of wages and hours has been governed not so much by a conscientious consideration of the state of trade as by the cunning effort to find out how little the journeymen printers can afford to work for. Such men have their prototypes in the Typographical Union, and their combined efforts have done more to prejudice the purchasers and the sellers of skilled labor than all the strikes and lockouts that have afflicted the trade since the several organizations were founded.

Fortunately there are men of broad views and large intelligence in both of the associations, and their influence must assuredly have its effect in these days of typographical evolution, making it possible that a Printers' Board of Trade may be formed in every city of the union, where representatives of the employing printers and of the journeymen printers may meet and discuss their differences and the needs of the trade. Technical schools and homes for the superannuated will be the natural fruit of this better state of affairs.

TECHNICAL TRAINING FOR PRINTERS.

IT is the conviction of many shrewd observers that it is more difficult to obtain competent printers now than at any previous time. Foremen of large establishments are of this opinion, and it will be agreed that of all men they perhaps have the best opportunities of knowing just how serious the difficulty is. It is in large concerns where the greatest diversity occurs in the character of the work to be executed, and certainly the men who direct it should know above all others the capacity of the men under their charge. It is from this source that there comes the loudest complaint, experience teaching them how rarely nowadays a good all-around printer will be found among a number of newly engaged men. However, there is little occasion for surprise in this. Present tendencies are all in the direction of rendering a man as rapid and as perfect as possible in the performance of a certain line of work, where he is retained as long as it is agreeable to his employer. It is well known, though, that printers so situated are never wholly at ease with themselves. They soon begin to lose confidence, for none know better than they that their sphere of usefulness is becoming more and more contracted, a feeling which is invariably accompanied by a loss of independence, and, to some extent, a sense of helplessness. The printer whose experience never extended beyond the mastery of a certain line of work must not be overlooked, as he should be placed in the same category so far as this particular phase of the situation is concerned.

No one will dispute the assertion that all parties concerned, employer and employed alike, would be vastly benefited by a more general diffusion of the technical and practical knowledge necessary to a thorough mastery of the craft in all its branches. It seems no longer possible to acquire this knowledge and experience through the medium of an apprenticeship, for what applies to the journeyman too often applies to the apprentice. They are all set into a groove and kept there. In what manner, then, can the desired object be obtained? We see no way but by the establishment and maintenance of schools especially designed for that purpose, and equipped to promote intellectual as well as technical proficiency and advancement. This brings us naturally to the question, Will technical training promote the efficiency of the printer? We believe it would, and we also believe that many printers would gain a more thorough knowledge of their

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craft in three months in this way than they would gain in a lifetime in a printing establishment. We have no desire to disparage the advantages of a practical training; we simply hold that a technical training would add greatly to the printer's efficiency. The value of an independent institution for such work will be apparent when it is remembered how backward the average printer is in asking questions about things he is supposed to know, but does not know. He doesn't like the idea of "giving himself away," and he will go on guessing, and of course guessing wrongly. In a school this could all be changed. The asking of questions there would be encouraged, or it might be that the work could be so carried on that asking questions would be unnecessary. At all events the attendant would learn what he was supposed to know all along, but perhaps never had an opportunity of learning in the printing office. There are hundreds of little things which even an experienced printer has but a very hazy idea of, which he would like to master, but of which he will say nothing while in the printing office.

This would be an educational work of which we believe scores of printers would take advantage. The best of printers feel the necessity of occasionally jogging their memories in certain particulars, and for which present employment gives no opportunity. How far the work might be extended later experience alone could determine. Most men in middle life realize sooner or later that their recollection of the rules of English grammar is somewhat deceptive, while perhaps they left school without reaching the stage where Latin is added to a boy's perplexities. Then, again, it is generally if not universally conceded that the printer of the future will be none the worse for a little artistic training. In fact, we are fast approaching the time when to be a competent printer will be to be equipped in all these ways, as the world is rapidly pushing toward a higher education. A higher education among the masses means that there will be a demand for more artistic printing and more efficient printers.

Technical proficiency will render the printer more competent, and produce better results for the employer.

THE PASSING OF THE CHEAP BOOK.

MR. ANDREW McNALLY, of the large and well-known printing and publishing house of Rand, McNally & Co., is a gentleman whose opinion on matters pertaining to printing and publishing interests are always worthy of the most careful consideration. In a recent interview Mr. McNally expresses the belief that the day of the cheap book is declining.

"Books will be dearer presently," said Mr. McNally. "They must be, for there is no money in it for the people who are printing cheap works today. The change will come from the people themselves. The cheap book has been a wonderful educator, and the adversity of the few has become the prosperity of the many. The great amount of cheap printing put before the American people within the past few years has been at the cost of the publishers. When a house prints from plates and binds a 300-page standard work, and you find that work on the bargain counter of the bargain store for 6 cents, you may depend that someone is the loser. It might be possible to print and bind such a book for 6 cents, but it would have to be sold in very large quantities to make it possible. When some of the big houses put those cheap books on the market first, a few years ago, they did it at a great loss, but the public was quick to accept the chance for reading up, and the result has been that though many of the houses that went into the business lost a great deal of money, the numbers of readers among the public has been enormously increased, and with the taste of reading comes a desire to possess libraries, and a willingness to pay for a better class of books. So that there is some compensation in it for the book-makers.

"The times have affected the bookmakers' trade materially, and especially that part of the trade which caters to the taste for fiction. It has been very dead for a couple of years, but is picking up fast, and ought to be as good as ever shortly."

WAGE REGULATIONS OF TYPESETTING MACHINE OPERATORS.

A PROMINENT official of New York Typographical Union, No. 6, in discussing the giving of bonuses in connection with the time system, recently said that a piece scale will never be practical or fair until the newspapers are set in one uniform kind of type or until each man is given a machine for each kind of type. To have a different price for the different sizes of type would lead to endless complications and would be no more satisfactory.

It is not an easy matter for a printer to learn to operate a Mergenthaler. He can learn the position of the letters on the keyboard without much trouble, but he has still before him as much of a task as has a man who hopes to become a piano player and knows only the names of the keys—comparatively speaking. What makes the matter especially difficult is that the union will not permit him to set matter on a machine unless he receives the union scale, and naturally the newspapers refuse to pay *any* price for matter they cannot use. Moreover, when a machine is being operated it is an expense to the proprietors if they are unable to use the matter set, and as the union will not allow the learner to make compensation, he is in what may be termed "hard lines" indeed.

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Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

LITTLE of novelty has reached me since my last. From the United States I have the neat specimen book of the Inland Foundry, St. Louis. This house has kept its designs so well before the readers of THE INLAND PRINTER that little need be said about them. The only novelty I note is the simple and pretty "wreath" combination, Series 17, eight characters. Of the dozen or so of adaptations shown, two only strike me as useful in ordinary jobwork; but even if no other use could be made of the characters, it would warrant its purchase, as the whole combination costs no more than an ordinary mortised electro.

In my last I mentioned Wilhelm Woellmer's new specimen book (Berlin) just received. This beautiful volume, of nearly five hundred large octavo pages, of most careful and elaborate composition, must have been produced in a few months, as the page borders, from first to last, includes very recent novelties. The cover is tastefully blocked with a many-colored design, including a medallion of Gutenberg, and besides the handsome general title-page there are nine departmental title-pages, all illuminated in many colors and tints, and displaying the latest designs of the foundry. As is usual with German specimen-books, the first section is devoted to German faces, the second to romans, modern and old style; in the latter section I note some of the most approved American faces. Section III is devoted to job faces, plain and ornamental, including a variety of two-color styles. The fourth section, "Cursiv," includes plain and fancy italics, scripts, and sloping job faces generally. Here, as in Section III also, favorite styles of American origin mingle with original designs. The fifth division is devoted to initials, and commercial vignettes. The new "Ceres" initials, in three sizes, are worthy of special note. They are arranged for either one or two colors, are bold and striking, and are decorated florally in the free style now in vogue. Section VI exhibits a magnificent variety of brass rule, from plain and dotted to the most elaborate engraved faces and combinations. Section VII is devoted to plain and combination borders. Beginning with plain running borders from 3-point body upward, it proceeds to the more elaborate combinations. One of these, entitled the "Newest" (a name not well chosen), is noticeable for its bold yet graceful silhouette effect, especially in the 48-point characters. This series is of high decorative value, either in black or colored work, and possesses the merit of simplicity. Other combinations, not new, but less known than they deserve to be, call for special mention. One of these is the artistic and handsome "Rococo," of seventy-eight characters, in the old German style. The "Maurische," for three colors, 48-point, three characters only, has a fine effect when brought out in harmonious tints, as shown on one of the title-pages. Most elaborate of all, however, is the splendid "Renaissance," in five sections, 6 to 48-point, and containing in all 184 characters. The figures are lightly drawn on a solid ground, and as they readily combine in many ways an endless variety of borders, headpieces, side-pieces, bands, etc., may be constructed from the one combination. Under the name of "Light Renaissance," the entire series is reproduced minus the solid background, and a really superb combination is the result. With this second series the printer will not be troubled with the white junction-lines that sometimes occur in borders with solid background, the result of wear or of imperfect lock-up. The "Shield" combination, forty-seven characters, is also an artistic success. It is somewhat on the lines of Bruce's No. 58, less florid, and more heraldic. The "Free Ornaments," used with admirable effect throughout the book, I noted some months ago. "Modern Silhouette Ornaments," thirty-four characters, are what are known in the States as "Pointers," with a few additional pieces. The weight of a minimum font — somewhat over ten pounds, is in curious contrast to the little assortment put up by American founders; but this system of comparatively large weights is followed throughout. Job fonts, for example, which would in the United States be put up in weights of twelve to fourteen pounds, are here shown with the minimum placed at forty. However, it is customary in many cases for German houses to make up "halbes-minimum" fonts — which reads like an Irish bull. Section VIII is devoted to vignettes. These are in the most modern style, and include many attractive designs.

An interesting feature, marking the advance of art printing, is the addition of tint blocks to many of the designs, in some cases up to five colors.

The final section is devoted to Russian, Greek, and other outlandish faces, which are shown in great variety. Most of our well-known job styles figure with the extra sorts, adapting them to the Muscovite tongue, and Russian scripts are shown up to 84-point body. The queer old Cyrillic, used chiefly in the service-book of the Greek Church, is also shown in four sizes; and the book winds up with four sizes of Siamese. This character, which I do not find in any other specimen book in my possession, is, I think, a specialty of Woellmer's. It looks like a cross between old-fashioned shorthand and Egyptian hieroglyphics. From cover to cover the volume affords a splendid exhibition of commercial enterprise and artistic taste, and gives some idea of the magnitude of the house by which it is produced.

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Written for THE INLAND PRINTER.

PRACTICAL METHODS OF OVERLAYING.

NO. II.—BY WILLIAM J. KELLY.*

COUPLED with other difficulties in the printing of half-tone illustrations is the tendency of the plates made for this kind of work to fill up and to become "peppered" in spots, as it were, with little particles or streaks of ink.

WHY PLATES FILL UP WITH PICKS.

This comes from several causes, chief among which may be mentioned unsuitable rollers, or rollers not set light enough to properly roll the delicate level surface, and, too often, rollers not cast true on their stocks. Any of these impracticable conditions will cause filling-up and pepper spots.

Inks that are too stiff or too thin, and inks not sufficiently ground, or ground in inferior oil or varnish, will also contribute their share to such defects as alluded to; and the pressman can add to all of these when he washes off the dirty plates with either woolen or cotton rags, and by so doing force into the small sharp openings of the half-tone the lint from these rags, which lends to the face of the plate the appearance of a diminutive currycomb after being used on a quadruped.

Half-tone plates should always be washed off with a good hair brush of medium firmness in touch, and a clean cotton rag used to lightly "sop up" the washing fluid — be it benzine, astral oil, turpentine or lye. In no case should rags be used alone for washing these plates, nor should they be carelessly, hurriedly, or harshly rubbed over the plates. The very nature of the etching process used in the engraving of half-tone plates, by which the "whites" are bit away by the action of acids and the small dots left for printing positively, prohibits the use of anything that will be liable to "catch" hold on these and be caught up by the inky rollers or squeezed into the interstices of the plate. The pressman, or his assistant, is too apt to overlook this fact; yet he will find fault if the plate fills up or prints mottley, and may say unkind things about the man who made such plates, or about the half-tone process of photo-engraving in general.



IN THE COTTON FIELDS.

Defective coating on enameled paper, or what is known as surfaced "wood cut," will produce picks and fill-ups on half-tone plates; in such cases an ink with very slight "tack" should be used to get fair working results; but the form should be washed off oftener than when better stock is running. After making ready and between long stops half-tone plates should be thoroughly cleaned off, as by so doing clearer and more satisfactory work can be turned out.

Attention has been specially called to these causes for "dirty" half-tone printing at this time, because it matters little how effective the overlaying

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

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may have been, should this fault predominate, it will condemn the whole job. Far better to let the work go out clean without overlays than that it should appear peppered over with unsightly picks.

OVERLAY FOR "SCENE ON A COTTON PLANTATION."

This overlay material consists of one sheet of THE INLAND PRINTER coated paper, and two sheets of light weight folio. Impressions have been made on these papers after the plate has been evened up to type height. It is essential to have good clear proofs on all the papers in order to know the relative perspectives of the picture; and it is also important that a fair comprehension of the subject of the illustration be quickly and concisely grasped in order that as little time as possible may be consumed in making the overlay. This overlay was made in two and a half hours, and presents many gradations of tone and color. Perhaps the largest part of the time consumed was in preparing the tones on the coated paper, as that sheet contains the most labored results in securing delicate and neutral contrasts, and in forming the groundwork for the strongest colors. All of the very high lights have been produced on this sheet without over three entire cut-outs, as the coating on the stock, scraping this down and peeling off different thicknesses of layers of the paper was only necessary to obtain these.

The mediums and solids have been secured by overlapping with one and two thicknesses of the thin folio paper. For instance, the entire figure of the old man, except the high lights shown in shirt, part of face, and cotton bag, have been overlaid with one thickness of the folio paper, while the stronger blacks have been developed with an extra overlay of folio on such places as the bottom of the hat, vest, middle of bag, and its bottom and the place on which it rests. The female figure and child have been similarly treated. The other characters in the cotton field, portions of the foreground, and that in the distance, have been brought into their relative prominence by being overlaid with one sheet of thin folio paper.

OVERLAY FOR "TELLING THE OLD, OLD STORY."

The paper used in making this overlay consists of one sheet of supercalendered stock slightly thinner than the coated paper used in that already described, and two thicknesses of the same kind of folio as previously employed. In the supercalendered sheet all the very light portions of the engraving have been cut out and the edges slanted off, so as to meet adjoining tones kindly and softly and not form abrupt beginnings to these, such parts as portions of the faces, hands, arms, shirt, apron, waist of dress, shoes, etc. A cut-out folio sheet has been put over portions of the heads, faces, vest, pants, shoes, man's hand and between fingers, woman's waist, lower part of arms, collar, bottom of dress, shoes, foreground, and seat on which both man and woman are seated, etc. An extra, or second, overlay of folio paper is placed over such portions as upper part of vest running from the chin to the hand, solid black between



THE OLD, OLD STORY.

man's limbs, creases in pants and shoes, together with other solids at feet of both figures. The manner in which the neutral tints have been treated should produce bright and clear outlinings, as well as lend depth to the stronger ones.

To be successful in making any kind of overlays, let us enjoin upon the beginner to use as little paste as possible, yet sufficient to bind the different portions of the overlay in a fairly compact way; also to register each piece of paper over the other with positive accuracy.

(To be continued.)

WHEN the hairs begin to whiten and the cares begin to thicken, then the man of money looks around surprised. For his days are surely numbered and his pleasures have been plundered by the hand of iron that holds him down. Do not entirely forget self till too late.– *S. O. E. R.*

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Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the past month only half as many patents relating to printing were issued as during the period covered in my previous letter. The majority of those granted are illustrated herein by views taken from the drawings accompanying the patents.

The steam plate printing press, a plan of which is shown in Fig. 1, was invented by J. T. Robertson, of New York city. Its object is to provide means whereby plates of different sizes may be used at the same time without danger of soiling the back of the sheet printed from one plate with ink picked up from another. The press employs two printing or blanket rollers in combination with the movable beds which carry the plates, but each roller engages only with

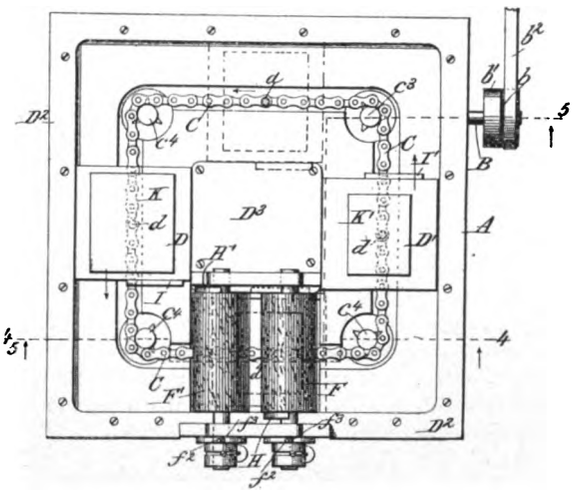


FIG. 1.

certain of the beds so as to print from their plates in order that each plate may be given the proper amount of pressure to bring out the design.

Jules Michaud, of Paris, France, received a patent covering an apparatus for the production of plates for color printing. He forms a curved cast printing plate having an engraved plate soldered thereto. To produce this curved compound plate the engraved plate is backed with a coating of tin and curved; it is then placed in the casting box over the blank raised part of the previously formed matrix, great care being taken to place it so that holes formed therein pass over registering pins in the box. Springs or projections cause the plate to bear evenly against the bottom of the box. When the metal is run in, a plate is obtained, as shown in Fig. 2, having the engravings and letterpress on text which are to be of the same color.

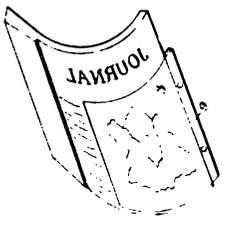


FIG. 2.

The Carter-Crume Company, of Niagara Falls, New York, became owner of three patents covering numbering machines or numbering attachments for printing machines. John R. Carter, of Boston, was the inventor of one of the devices and Francis Meisel, of the same place, of the other two. The Carter apparatus is designed to print upon a continuous strip of paper a series of figures at predetermined intervals in a regular sequence, and to automatically repeat such series of figures without care or attention upon the part of the attendant. This general kind of machines is in common use in large stores to register the cost of purchases. One of the devices invented by Mr. Meisel is for a similar purpose, but it contains two type wheels and prints the slips upon both sides. One of the numbering wheels is arranged in advance of the other, and the plates are so located that the numbers upon both sides of the paper are brought into sight as soon as printed.

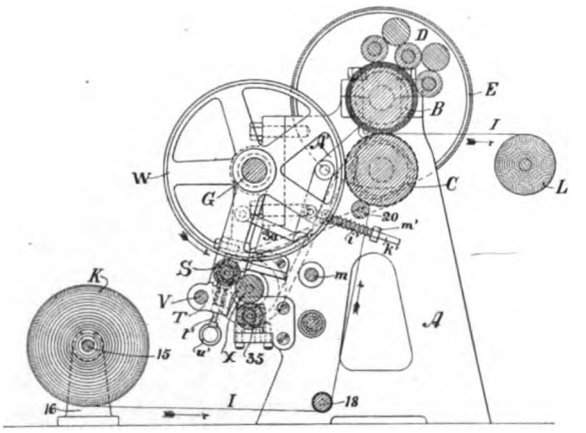


FIG. 3.

The second patent of this inventor covers a numbering attachment for rotary printing presses. Fig. 3 shows a sectional view of a press to which the device may be attached. The web is taken from roll *k*, passes over guide rolls 18 and 20, and then under the numbering wheels which rotate intermittently, and the web is afterward printed and rewound on roll *l*. When the numbering disks rotate, they move at the same surface speed as the web being printed, in order to avoid blurring.

Homer Lee, of New York, and Edmond Lebrun, of Newark, New Jersey, have assigned to the Electric Typograph Company, of West Virginia, the patent granted to them covering mechanism for casting printing bars from matrices produced either in the machine in which the casting operation is performed or in an independent machine. Fig. 4 shows a portion of the mechanism. The mold reciprocates in straight lines in two directions; in one direction to and from contact with the matrix in the holder, and in the

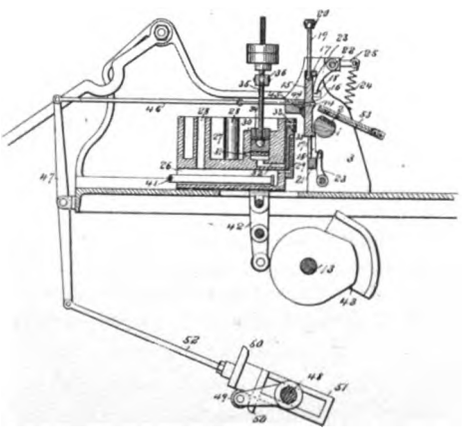


FIG. 4.

other to and from a position for discharging the printing bar from the mold. When the mold is in proper position the piston forces the molten metal into contact with the matrices and the linotype is cast as in the Mergenthaler machine.

Fig. 5 shows a galley designed by William W. Rebuschatis and John F. Collins, of Des Moines, Iowa. The side-stick C is permanently connected with the galley, but may be adjusted laterally and firmly clamped in any position so as to hold columns of type of any width. The side-stick cannot be forced upwardly or moved longitudinally in the

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galley, so that there is no danger of accidentally pieing the type in the galley.

Heinrich Toobe, of Brookland, received a patent covering a new method of preparing metal plates for lithographic printing. Any metal may be used, but aluminium is preferred. The surface of the plate is first dulled by a sand blast and then washed with an acidulated acid solution composed of alum dissolved in boiling water and a small quantity of nitric acid. After this they are subjected to a bath composed of sulphate of alumina, potassa, nitrous acid, chloride of calcium and sulphate of alumina. In a short time they may be removed from this bath, washed and dried, and are then adapted for use in lithographic printing in the same manner as the usual stones. To prepare plates for re-use, they are washed with turpentine, treated with a solution of sulphuric and hydrochloric acid and washed. They may then be employed as before.

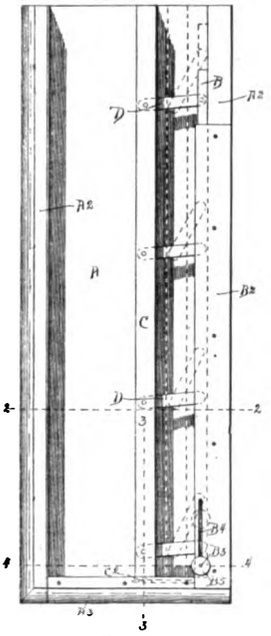


FIG. 5.

George Eastwood, of London, England, received a United States patent for the manufacture of flongs for producing matrices for stereotyping. It consists of a single thick sheet of blotting paper, faced upon both sides when dry with a special paste composed of treacle, glue, flour, whiting, borax and water. The paste is applied by a brush while warm, and as it dries it becomes hard. When the flong is to be used, the face which comes in contact with the type is moistened by a sponge or otherwise, and rubbed with French chalk to take up the superfluous moisture. The flong thus prepared is placed upon the type in the brisket and heated until the paste is rendered plastic, when in this state it is placed upon the form by means of a platen press. As soon as the mold cools it becomes fixed. The purpose of coating the flong upon both sides is to prevent warping while drying.

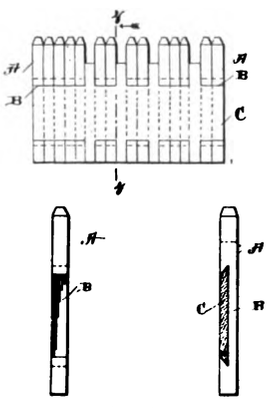


FIG. 6.

Lucien A. Brott and George A. Kay, of Brooklyn, New York, received a patent covering a novel typebar and method of making the same. The type used have side dovetailed recesses. After being set up and

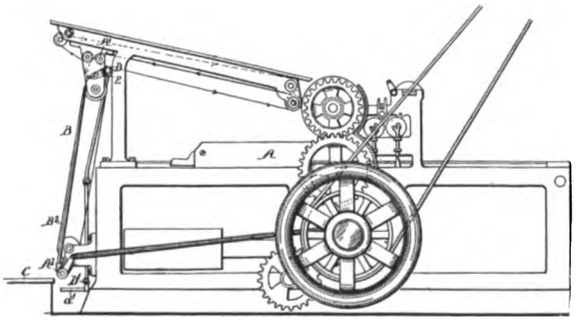


FIG. 7.

justified the interstices between the type as well as the recesses in their sides are filled with molten type metal, which binds the whole together. The patent contains claims to the bar and also to the method of forming the same. The invention is illustrated in Fig. 6.

Paul Schneider, of Detroit, Michigan, received a patent covering a printing press attachment shown in Fig. 7. It consists of a steam pipe located at the point at which the printed sheet is delivered to the "fly," to subject the paper to a blast of dry steam, "to overcome the effects of electricity in the paper," as the inventor states.

The last figure illustrated herein is a portion of a printing press for printing circulars from a continuous strip, the inventor being John H. Master, of Minersville, Pennsylvania. A half interest in the patent being assigned to James W. Sallade, of Pottsville, Pennsylvania. The type cylinder is provided with annular movable flanges, between which the form is adjusted. These flanges carry bands which embrace the projecting ends of the leads and are themselves firmly held in place by clamps carried by the annular flanges.

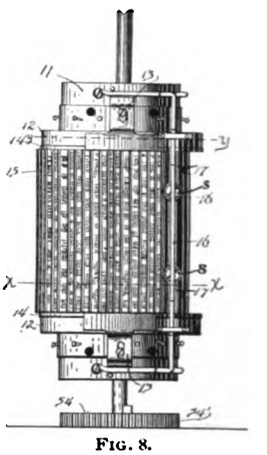


FIG. 8.

Coelestin Skatulla, of Brooklyn, New York, received a patent covering an invention in some respects similar to that of Messrs. Brott & Kay, above described. The bar is formed by casting short type and placing them in order with spaces between the words. Then the set of space bars is removed and a backing is cast on the short type to make the matrix of the proper height to fill the spaces between the words. A half interest in the patent has been assigned to Frank Schmidt, of New York city.

Written for THE INLAND PRINTER.

A SHORT SKETCH OF THE INVENTION AND EARLY HISTORY OF PRINTING.

III.—BY ARTHUR KIRKBRIDE TAYLOR.

ASIDE from the priests and monks who were identified with early bookmaking, there were very few people who really prized books for their contents, and who would have hailed with delight the introduction of any art which would cheapen them and thus increase learning. At the same time there were many of the nobility and of the wealthy class who spent large sums in the purchase of books which were exquisitely written and illustrated, and handsomely bound; in many cases the sides being rich with fine carvings and resplendent with jewels. With this class of people the book was not valued for its contents so much as it was for the decorations and artistic workmanship lavished upon it. As far as the contents were concerned it was a matter of indifference; a cigar box would have done just as well. One of the handsomest bindings of recent days was lavished upon a volume of "Great Expectations," and when the proper spring was operated in opening it, the hospitable end of a pint bottle of soothing syrup made its appearance. And still people wonder at Dickens' popularity.

With those just referred to book-buying was a fad. A parallel in our present day is afforded in the wealthy class who affect a liking for fine arts, and spend immense sums in the purchase of paintings, which in many cases they are totally unable to appreciate; probably in the hope that they may be considered as possessed of considerable culture and artistic discrimination. They are not in any sense the mainstay of the modern publisher, and in the fourteenth century the case was not unlike it. Those who could read and afford to buy books looked with feelings of disgust at

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the block-books of the early printers. Having been used to the artistically wrought volumes, with daintily painted miniatures — when the productions of the early press put in appearance, replete with black letter and blacker illustrations — the aristocracy asked for their smelling salts and retired to their boudoirs. They did not look with favor upon the rude, uncouth illustrations and coarse text of the early printers, and looked with contempt upon those who were satisfied with their efforts.

The first example we have of printing in books is in some copies where the outlines for the illuminated initials have been stamped from engraved stamps. Next in order come those books in which the text was written but the illustrations printed from blocks, showing conclusively that it was not expedient at that time to engrave the letters of the text, because on the limited number of copies issued it would be cheaper to have the letters of the text written by copyists who did not command high wages. At length books made their appearance in which both the text and the illustrations were printed. The first of these are what are known as block-books, because they were printed from engraved blocks of wood in contradistinction to those in which the text was printed from movable types.

It wouldn't have made any difference if there had been printing offices innumerable in the old world before the fourteenth century. They wouldn't have effected any great change in the civilization of that age. The people were unprepared for printing as an accomplished and complete art. Why, inside of two days all the pressfeeders would have been laid off, and the pressmen one and all would have found something in the complex mechanism of their presses which needed immediate attention and sufficient readjustment and repairs to keep them on the pay roll until the boss also took to investigating. The walls of the pressroom might have been lined with forms, corrected, and all ready to run, but that's all that would come of them. And all this loss of time and delay would have been caused by just one thing — the lack of paper. There wasn't a 6-to-cap billhead on the whole continent. If a man would have gone to a merchant and have asked him for "a half-ream of 24 by 38, 60-pound S. and C. Toned" the merchant would have probably crossed himself and made a rush for the cellar. A request for "Royal 28 Laid" would have most likely landed him in jail to answer a charge of treason. The situation would have been somewhat similar to that in which a printer-soldier found himself once during the civil war. The type for one of the army newspapers was all set up and on the press, but there wasn't any paper to be had. Happening by and wishing to read the news our printer friend stepped in, inked the form, and, taking a clean handkerchief from his pocket (history doesn't say where he got it), spread it on the form, pulled an impression and went on his way rejoicing. In this instance, at least, the lack of paper was not to be sneezed at.

The date of the invention of paper is somewhat uncertain, but the obliging Chinaman comes forward again with the assertion that it was the invention of the Chinese and it took place at the close of the first century. As to its introduction into Europe most authorities place the date not earlier than the fifth century.

The first paper made in Europe was probably made of cotton, and was thick, resembling cardboard in weight, but very rough, coarse and unsuitable for writing or printing. It was not thought that this very early style of paper was used as a substitute for papyrus, the use of which was declining in the fifth century. The early bookmakers did not use the paper which was produced for their books, but confined themselves to vellum, which was at that time thought to be the only material fit to write upon. Parchment in time became so scarce that copyists frequently resorted to the expedient of removing the writing from the surface of that which had already been used and writing again upon it. In this way many valuable manuscripts have been destroyed to give place to long theological dissertations which were so tedious that the only way for the author to know at its end what he had said at its beginning was for him to have it written down; a source of great satisfaction to him and absolute unconcern to everyone else.

Vellum is entirely unsuitable for printing, and it has been said by a high authority on the subject that typography would have been a failure if it had depended on a liberal supply of vellum. Even if the restricted size of books could have been conformed to there were not enough sheep at the end of the fourteenth century to supply the demands of printing presses for a week.

HOW CARBON-BLACK IS MADE.

FEW readers of books and papers have any very clear idea of the source of the black substance from which the ink used in printing is made. The general idea is that it is lampblack, the sort produced in burning resin, turpentine or crude oil with an insufficient air supply. Up to ten years ago this was the base of all the ink used, but since the wide development of natural gas lamp-black has been mainly superseded in good ink by a very superior article known as carbon-black. This is made entirely from natural gas in the gas regions of Pennsylvania, Ohio and Indiana.

The factory for its manufacture is a very simple affair, consisting of a long, low, wooden building, through the whole length of which run double rows of gas pipe eight to ten inches apart. These have either holes drilled in them every ten to twelve inches or small tips, such as are used in house jets, set in at about the same distances and from which the gas burns. Above each of these double rows of jets is placed a long, narrow, sheet-iron pan, about four inches deep.

A stream of water covering the bottom of the pan is kept flowing steadily by means of pumps. The jets are lighted and the big flames play up against the pan, "smoking" it as a piece of cold tin held above a gas jet would be smoked. Very little air is allowed to enter, and as the water keeps the pan comparatively cool the deposit of soot is heavy.

About every half hour a sheet-iron car with a scraper above it is drawn under the pan its whole length, scraping off and collecting the carbon-black. These cars work in pairs, the cars of two lines of jets being drawn by the same wire rope. As one goes to the lower end of the building the other comes to the upper end. The rope is wrapped around a drum operated by an engine.

When the car is full it is emptied into a large trough, and the black, which is somewhat damp, is taken to the dryer, a broad, shallow pan with a fire beneath. When dry the lumps are crushed. The substance is then bolted or sifted, coming out as fine as flour, and is finally packed in barrels lined with paper bags to prevent sifting out.

The product is almost pure carbon of an intense black and very light. A barrel of it packed under a screw weighs only fifty pounds.

It is so much blacker than lampblack, which has a grayish tinge, that it has two and a half times the value of the latter in producing a given depth of color. That is, one weight of it will produce the same depth that two and a half times its weight of lampblack will produce. It is also very free from the fault of packing or sticking together. To these last two properties it owes its great value as an inkmaker, producing a very brilliant black ink that runs freely and is less pasty and sticky than that from lampblack.

Besides being used in inks carbon-black enters into the composition of black paints, varnishes and lacquers, gives brilliancy to stove polishes and forms the body of the best shoe blacking. A large quantity — perhaps fifty per cent of all that is made — is shipped abroad.—*Chicago Record.*

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WHAT'S THE MATTER WITH US?

Half-tone engraving from photograph by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
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Duplicate plates for sale.

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FROM EASTERN NEW YORK.

To the Editor: POUGHKEEPSIE, N. Y., August 5, 1895.

Poughkeepsie has been experiencing, with the rest of the large towns hereabouts, some of the influences of the times we're passing through, but of late the outlook has somewhat brightened, and we look forward to a more lively resumption in business matters now.

Mr. A. V. Haight, always to the fore in increasing his business, has added another floor to his already large office, making three in all, and now has over twelve thousand square feet of floor space, which includes a first-class bookbindery. He has the most complete establishment between New York and Albany.

Messrs. T. H. Caldwell & Co. are doing quite an extensive business. They occupy an entire floor in the Imperial Pattern Company's building. They have a gas engine, two Whitlock presses (one the largest size made), two jobbers, one-half and one-quarter mediums, paper folder, etc., and their time is fully occupied in turning out tons of pattern books, folders and directions, besides attending to their other small work. This is an enterprising and busy firm.

The *Sunday Courier* has increased in circulation over one thousand the past year, and it now exceeds 8,200 copies.

August 1 the Record Printing and Publishing Company, of Hudson, was incorporated at Albany, with a capital of $12,000, and will publish a paper called the *Hudson Weekly Record*. They have a board of seven directors.

The *State* is the name of a new republican paper at Albany, in which is incorporated the Albany *Evening Post*. It is quite metropolitan in appearance, each issue containing ten to twelve pages.

The *Press* and *Republican*, two daily papers of Saratoga, have consolidated, and a morning and an evening edition will be issued. Mr. John W. Howe is the manager.

Two new papers in this section are the Fishkill *Daily Herald*, a bright and newsy folio, published by Adams & Still, at Fishkill-on-the-Hudson; the *Wappingers Recorder*, a seven-column paper, weekly, published by F. B. Dougherty, at Wappingers Falls.

The *Pawling Chronicle*, which is now owned by Charles Walsh, of the Amenia *Times*, has been placed in the hands of Mr. George Williams, late foreman of the *Enterprise*, of this city, who will conduct it as editor and manager.

The Newburgh *Register* has changed to a six-page, eight-column paper. This shows that the managers are wide-awake publishers, and will keep up to the times.

The Jefferson Paper Mill, at Black River, New York, was recently burned, entailing a loss of $20,000. It was owned by W. M. Herring, of Denver.

The *Berkshire Courier*, of Great Barrington, Massachusetts, has purchased the *News*, Mr. Harry Douglas, editor, retiring. The *Courier* has secured the services of Mr. Frank E. Beach, a veteran among Connecticut newspapers, as manager and editor, which is a good choice.

THE INLAND PRINTER is beautiful, and must more than exceed the expectations of the most fastidious in the art. I should deem it a great loss not to receive every copy. You are doing all you claim, and more. A. R. WHITING.

TYPESETTING MACHINES AND UNION LEGISLATION.

To the Editor: BUFFALO, N. Y., August 9, 1895.

The feeling that the time is not far distant when the supply of operators will exceed the demand to an extent which will cause the same condition of affairs that existed in the days of hand-set type on newspapers — one situation, three men — is agitating the minds of many who have the interests of the union, and themselves as members of it, at heart, and the idea that the typographical unions ought to take some action to regulate and restrict the number of men becoming operators is the subject of many a discussion. The discussion generally leads to the belief that any such action, while desirable in theory, would be ill-advised and would cause dissensions that would do more harm to the union than a surplus of operators; that we must go on as we have been going, make as few mistakes as possible in the present and let the future care for itself.

There is not much in the experience of others that is of value in the solution of the problem that faces the printers. The introduction of cylinder presses cannot be considered a parallel case; they increased the amount of work done and the question of labor righted itself. The typesetting machine decreases the number of hands and the cost of the work but does not increase the number of newspapers to an extent that will be any relief.

The argument is made that a plentitude of men and a scarcity of situations is a bad condition of affairs, and that the union should make every effort to keep supply and demand as close together as possible. That is what we pay our dues for, these men say; that is what a trade-union is for. From a purely business and strictly selfish point of view, that line of reasoning would seem all right, but it is too narrow to meet the exigencies of the typographical unions of the present time. It is too selfish and brutal to say, in effect, "The machines are here and two out of every three of the men employed on newspapers must get out of the business, and be quick about it." Suppose the union did say so. Who is to be judge and jury and say that one shall be taken and the other left, and which one? An attempt on the part of the union to prevent a member learning to run a machine, if he had an opportunity, would be met with the accusation of selfishness, always an effective cry in a question that is to be decided by general vote, and would be opposed by those who would suffer and by those who sympathized with them and would cause hard feeling and hot temper at the time when cool heads and common sense are most needed. The union cannot, in common fairness, put itself in position of saying to Smith that he must step down and out in order that Brown may have the field to himself, if the employer is willing to give both a chance. The present condition of typographical affairs is one that cannot be governed by ordinary rules, and the arguments against too many apprentices do not hold good in this case. The weaknesses of human nature must be thought of, and the man who thinks he has lost his means of livelihood, at a time of life when it is difficult to find a new way of making a living, is sore enough, without the union adding to the soreness. The union cannot afford to be unfair, and if we must lose some of our members, they should go with the feeling that it is not the fault of the union.

But, while it would be bad policy to prevent members becoming operators, the union should not encourage them to an extent that not only crowds the local trade, but furnishes a supply for other cities where machines are being put in, and thus preventing the men there getting a chance. That is the effect a school, such as was advocated by many, would have. Somebody has to go, and the printer knows that without a resolution by the union telling him so; and he also knows that learning to run a machine will not create

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a situation for him after he has learned. The danger of over-crowding the business is exaggerated. Of course, the time will come when there will be more operators than situations, but that is a state of affairs that has always existed in every trade and does not mean that wages will be reduced thereby. Emerson's theory of the law of compensation is getting in its work, and some good will come out of the pace-making evil, which has set the standard of competence so high that employers must select men carefully to get a force that will turn out the amount of work they think ought to be done. The country printer will not have the chance he had in the old days, when, as soon as he felt that he was entitled to higher wages than the country publisher would pay, he could come into the city, take out a union card and run his chances for subbing in a composing room already crowded with subs. That day is gone; and if the country printer has to stay in the country and is compelled to bring up the country printer's wages to a point which will enable him to make a decent living there, the machines, perhaps indirectly, will have done a good thing for the trade.

My belief is that the introduction of machines will be the means of making the International Typographical Union a stronger organization than it has been. We will lose in numbers, possibly; but numbers do not always mean strength. There will be two classes of men in the union: the printer and the operator; but the printer will be a printer in all that the term implies, and the same will be true of the operator. The incompetent and the irresponsible men will be weeded out, and the man who is great on straight matter and he who is a mighty good man when he works will not find many places in the printing business. The use of the phrase "survival of the fittest" is not exactly fair, because many good men will be forced out along with those who are not so good, and those on whom advancing years are having an effect. But those who are left will be, on the whole, picked men, and the same qualities which make them good men in the trade will make them good men in the union. They will not be so apt to fight over little things; in fact, the machines have done away with nearly all the little things that were the cause of so much friction in chapel and union meetings; but when they do want something they will want it real bad, and know just why they want it, and, consequently, will stand a better chance of getting it.

Another thing, machines in newspaper offices will have a tendency to steady the work in book offices, in the smaller cities, especially on such rush work as law cases, because foremen of those offices will not have the crowd of newspaper subs to call on and work night and day until the job is out, but will keep fewer men and make the work last longer in order to have men on hand when he needs them.

HUGH WALLACE.

THE SHAH'S FAREWELL.

When the shah went to England, some years ago, he visited one of the large towns in Yorkshire. While driving through the streets he noticed some gamins who were saluting him by applying their thumbs to the tips of their nasal organs. On inquiring the meaning of this procedure, he was told that it was looked upon as a mark of respect in that country. When the shah's visit came to an end, he was accompanied to the station by the mayor of the borough. When they arrived there the train was about to start, and the shah at once took his seat. As the train moved off, amid the cheers of the crowd, the shah rose, put his head out of the window, gravely applied his thumb to his nose and spread out his fingers in the most approved style at the astonished mayor, to that gentleman's discomfiture and the delight of the bystanders.—*Ex.*

Written for THE INLAND PRINTER.

THE EXPERIENCE OF SLUG 6 WITH A BICYCLE.

BY IVAN.

SLUG 6 having served his time in a country office, drew his card and made straight for the city where, with his usual good luck, he struck a fat take and a young fellow who fed press and owned a bicycle simultaneously. He had long wished to own one of these two cylinder rotary machines, and giving his watch down and a promise to pay the balance as soon as he had learned to ride and could spare the cash, they parted for the night, after having made arrangements with the feeder about taking lessons in running it. His sleep was filled with visions in which he pictured himself as riding in triumph to his native village with a display head astonishing the denizens of that locality with his marvelous dexterity in kicking his way down the main street on a machine that was a cross between a bicycle and a cylinder press with Gordon attachments. He had been told that riding was as easy as feeding from a roll, and as he had been used to kick press he felt sure he would have no difficulty in acquiring the art of manipulating the apparatus. In the evening the feeder appeared at the appointed hour with his bike, the tires of which he explained had a patent inside that reduced the labor on it to one-half, and by way of showing off its paces the feeder executed some beautiful curves as neatly as if they had been done with a rule twister, and interspersed them with some prominent straight lines at a speed that would put a Mergenthaler in the shade. Though it looked simple, Slug 6 began to have some doubts about his ability to run the apparatus, but the feeder assured him that it was as easy as setting straight matter when he had once mastered the rudiments, and that it would not take him long to learn his boxes. The feeder held the side-stick and instructed on getting mounted, remarking that it was essential to keep his feet down to the gauges and keep kicking under all circumstances, because it had no loose pulley or throw-off. They started the run in italic; the feeder ran behind holding the chase and steering the apparatus, and got along well for about a stickful; then something attracted the rider's attention for an instant and he made a false motion, his foot slipped, and before he could get up to the side gauge again or grab the fly-wheel his toe caught in the shoo-flies and he went out with the front delivery. He seemed to be rolling off into space until the feeder considerately placed the solid part of the bicycle across the small of his back and lay on it. This brought forth a few half-tone remarks from Slug 6, but the feeder explained that those things were always imposed for a flap sheet and did not work and turn in the usual way. However, he was not much hurt, only a little squabbled, and felt confident that as soon as he got onto the lay of the case he would make ready for a good long run.

So they put up another lift, threw on the impression and off they went; as long as the feeder steadied the chase and piloted the machine, his form worked beautifully, his experience in kicking the Gordon with both feet as a cub coming in very handy. But the moment the feeder let go, Slug 6 pulled the side-stick a nonpariel too far and flew off at a reverse English into the 36-pica embossed curbstone that was run in a light tint on the other side of the street and worked off his feet. The next time there was too much impression on the one side, and in trying to edge over a thick lead or so he threw the whole form out of register and came out all doubled up as if he had been through a folder, besides battering his face considerably. His legs felt half a stick too long and he found some difficulty in keeping them even with the guides, so as to avoid creases, but still he was confident that after he had got his first take up it would go easier if he could get the hang of the case, so as to keep his heel out of the way of the sprocket wheel and his toe from

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getting tangled up with the fly-sticks. The street looked as wide as a full-page advertisement when he was again on his feet, and he reckoned he could get a good impression with the next overlay; but no sooner had he distributed himself around the machine and wriggled down to the guides preparatory to throwing on the impression, than the road looked as if it needed planing down, for wrong fonts that he knew he could never bring up appeared in all directions and the embossed border began to skew across his path. When he got started, in trying to dodge an obstacle about as big as a pica quad on the one margin, he ran into the hind end of a dray that was standing on the other side of the road. This damaged the draw sheet on the front cylinder so badly that he said he would have to make a fresh overlay for it; besides, the heavy pressure on the quoins had skewed the chase, while the fly-sticks were broken and the form so badly pied that the blacksmith would have to put it on his galley and fix it up.

Translated for THE INLAND PRINTER.

PHOTOLITHOGRAPHY.*

NO. IV.—BY H. CHIRPE.

THE hitherto described photolithography is based on the copying on chrome gelatine or albumen paper, developing the same with greasy ink, and subsequent transfer of the greasy copy on zinc plates or stone.

A process can also be applied by which copying is done on stone or zinc plate direct. In this case there are also various methods.

THE ASPHALT PROCESS.—Sensitive or so-called Syrian asphalt, which is already prepared for photolithographic purposes, can be obtained from the various houses dealing in photolithographic articles, and it is only necessary to dissolve it according to directions which accompany same. This asphalt is in most cases not very sensitive, and its use in printing would require a considerable length of time. If, therefore, one desires to have a more sensitive asphalt, it will not suffice to simply dissolve Syrian asphalt—it must be subjected to a previous preparation.

Of this asphalt only that portion is sensitive, and can be used for photolithographic purposes, which will not dissolve in ether. That portion which is not sensitive must therefore be removed, which is done by pulverizing the asphalt and separating it through a fine sieve. Ether is then poured over it. All soluble parts will then dissolve in ether, while the remaining portion may be dissolved in benzole, filtered, and used according to requirements.

PROCESS OF J. HUSNIK.—Professor Husnik has improved this process in so far that he does not dissolve the powdered asphalt in ether, as, according to his theory, a complete dissolving of the parts which are not sensitive is not fully attained by this method. He dissolves coarse asphalt powder in rectified turpentine until it has reached the consistency and even thickness of a syrup, and no hard substance is contained in the solution. To this asphalt solution, preferably contained in a large flask, a proper amount of ether is added gradually and with constant stirring. After a sufficient quantity of ether has been added, a residuum of the nature of a paste will form on the bottom of the solution. In order to prove whether a sensitive asphalt is still contained in the upper part of the solution, a small quantity is poured into a glass, to which ether is added; if a sediment is formed, more ether must be poured into the large flask.

After this solution is left to settle for about twenty-four hours, the ether will contain all parts of the asphalt which are not sensitive; the pasty residuum is again worked with ether after pouring off the solution, by which all turpentine is removed, and the perhaps existing parts which are not sensitive are fully dissolved. The doughy residuum is now taken out of the flask and placed in a shallow porcelain dish in a warm place, and stirred until it is entirely free from ether, and a hard, brittle, glossy black body is formed, which can easily be pressed to powder in the hand.

This product is now the sensitive asphalt, which is dissolved in pure benzole when ready for use. As benzole which is free from water is hard to obtain, a small quantity of chloroform is added to the solution in order to prevent a running in streaks, while drying, by which the layer would be uneven and spotted.

The covering of the stones or plates is very simple, by placing them horizontally and whirling them rapidly on the whirling table.

The copying under a clear negative will require from one-quarter to one-half hour in direct sunlight.

The picture is developed with turpentine.

PROCESS OF E. VALENTA.—Valenta recommends the sulphurated asphalt in a wet form for photolithography, as this is essentially more sensitive than the Syrian asphalt, which is not sulphurated.

The process is the following: 100 grains raw Syrian asphalt is boiled in a like quantity of ethnyl benzine, and boils at about 150° Cent., with 12 grains sulphur, which has previously been dissolved in the ethnyl benzine. When the formation of sulphureous water has ceased, after about three or four hours' boiling, the benzine is distilled off, and the black remainder is dissolved in a proportion of 4 : 100 of benzole, and is used for preparing the stone or plate.

The sulphurated asphalt prepared in this manner will hardly dissolve in ether, very easily in benzole and turpentine, and is very sensitive.

Serviceable copies can be obtained with this asphalt even in wet or foggy weather. For use, four parts of sulphurated asphalt are dissolved in 100 ccm. benzole, the solution is filtered and thinned until a light layer will appear golden yellowish on the zinc plate. (An exposure of the solution of asphalt one-half to one hour in an open flask to direct sunlight is recommended.)

Rectified turpentine, free from acid, is used for developing the asphalt picture. Hungarian or Russian turpentine affects the asphalt picture, however retarded, if an addition of benzine or olive oil is made to the turpentine.

Zinc plates are best developed in an ordinary tray; and stones by forming a wax border around the picture, pouring the turpentine and flowing over by swinging back and forth. Rubbing with a cotton pad, etc., should be avoided. After developing, the picture should be well washed out; before gumming, the plate should be exposed to light for some time for the purpose of hardening, as the ground for the etching which is to follow will offer a greater resisting power.

COVERING THE STONE.—With either of the above named asphalt solutions or with a solution of

20 grains asphalt,
300 grains chloroform,
100 grains benzole, and
20 drops lavender oil,

the stone or zinc plate is now covered. The solution must be a thin fluid, so that it will spread evenly on the stone and not be thick in some places and thin in others.

The following manipulations must be executed in yellow or gas light:

The stone to be used must be well rubbed, which is followed by rubbing with a dry pumice stone, thoroughly cleaned, and must be perfectly even and have no depressions, because the negative would not come in contact with such portions of the stone, and the results obtained therefrom would be unsatisfactory. A proper quantity of the solution is now poured on the center of the well-polished stone,

*From a manual on Photolithography by George Fritz, Vienna.

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and this is spread as evenly as possible over the entire surface by swinging back and forth; for a complete distribution the stone is placed on the whirling table, and kept in motion for some time. The asphalt layer must be as thin as possible on the stone so that it will be a yellowish brown; the color of the stone must at all times be taken into consideration, however.

The layer can be very thin, if the stone is only completely covered; on the contrary, if it is too thick, the light will not penetrate through to the stone, which is absolutely necessary, and the picture, in developing, will dissolve. Zinc plates are covered in the same manner as stone.

PRINTING OR COPYING.— When the layer is completely dry, which will be the case in about fifteen minutes, one can proceed to copy. For this purpose the negative is either placed with the film side on the stone and pressed down with hand screws or clamps, or a specially constructed, well built copying frame, provided with heavy glass, about one inch in thickness, turned downward, is used, the stone with the asphalt side being placed on the negative; the printing frame is then closed and exposed to light.

The exposure will vary, according to the strength of light and the nature of the negative, from fifteen minutes to one and one-quarter hours.

If exposed too great a length of time the picture or print on the stone will either not develop at all, or only in portions, and if not exposed long enough, the drawing will dissolve wholly or in part. In both cases an unsatisfactory result is had, in which case the operation must be repeated until the correct exposure is obtained. A good negative is essential for a good reproduction; that is, the negative must be very opaque, and the lines represented by clear glass must be free from veil. In case some lines are veiled or choked, they can be very easily burned in with a sun glass. Some artists use a great number of gray or blind lines in order to get light and shade, which are very unsatisfactory for the photographer, however.

DEVELOPING.— After exposing, the frame with the stone is taken to the darkroom; the stone is then removed from the printing frame, after which the picture is developed. For ordinary Syrian asphalt rectified turpentine can be used, and one can proceed in two ways. The stone is placed as level as possible in a tray and then covered with turpentine, which must remain on the stone for some time, and then poured off. After this, more turpentine is poured on the stone, which must remain thereon until the drawing appears clear and clean. The turpentine which has been poured off can be used for washing purposes or painting the backs of zinc plates for high etching. A border of heated gutta percha can also be formed around the picture, after which turpentine is poured upon the stone and moved about until the drawing is developed.

After developing, the stone is thoroughly washed out and dried by sunlight, then covered with neutral or very weak gum. After gumming, the stone is again dried and laid aside for several hours, at the end of which time we can proceed to rub in the color, etch, and finally high etch.

The zinc plate is also washed out after developing, dried, and treated with a thin gum solution, and then with an etching fluid of gallia tincture or gallia acid and phosphorus acid, and color rubbed in.

Copies on zinc plates for high etching are gummed after developing, and, if the asphalt layer remains unmarred without rubbing with a sponge (which thickens the drawing), etched in diluted nitric acid.

Many lithographers have a habit of applying greasy ink on the copy, which, moreover, is necessary in many reprints. The following is the procedure: Transfer ink is diluted with turpentine, and the stone, which has previously been gummed, dried and washed, is wiped off with this diluted ink, by which a deposit will be made on the drawing parts, thus strengthening them; but if this is not done carefully, it will also thicken them. This is totally unnecessary in asphalt copies; and for other direct copies, as well as for good chrome gelatine transfers, it is in most cases superfluous. The exposed asphalt is united so closely to the stone that a strengthening with greasy ink is totally unnecessary, because the greasy ink cannot penetrate the hard asphalt layer nor combine with the same. The asphalt layer itself can resist every etching, so that it is also useless in this direction for the purpose of strengthening the drawing.



A BAD EXAMPLE.

GREAT LINGUIST BAFFLED.

The late Prof. Stephen J. Young, of Bowdoin, was an accomplished linguist. One day he was on a train bound from Bangor to Brunswick, when a conductor who knew him entered his car to ask him to come out to the second-class coach to try and find out where a certain stupid foreigner was going. The conductor had attacked him in all the foreign lingo he could muster, and could get no other response than a stupid stare.

Professor Young went back to the rear of the train. The passenger sat there looking very much disturbed and bewildered. The professor went at him in Canadian French, then in German, then in the languages of Scandinavia, Egypt, Italy, Spain and every other country on the face of this green earth. Still the passenger sat "mum as an owl" while the look of bewilderment deepened on his face. The professor was nonplussed, and was about turning in defeat to his own car when the man looked wearily out of the window and remarked sadly to himself:

"By gosh, I wish I was ter hum."

He was an Aroostook Yankee, and he could speak nothing but English.—*Daily Eastern Argus.*

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NINTH ANNUAL CONVENTION OF THE UNITED TYPOTHETÆ OF AMERICA.

ON Monday, August 5, the twin cities of Minnesota — St. Paul and Minneapolis — welcomed the delegates to the ninth annual convention of the United Typothetæ of America. On Tuesday the convention was to be opened in the state capitol, and preliminary to the business that would then occupy the attention of the delegates a programme of receptions and getting acquainted had been arranged for, which was carried out to the satisfaction of



POSING FOR THE ALTOGETHER.

everyone. Very elaborate arrangements for entertainment had been made, the following committees having the various matters in charge in that connection:

Executive Committee — F. L. Smith, chairman, Minneapolis; David Ramaley, secretary, St. Paul; Charles W. Ames, William C. Evans, George M. Stanchfield, William T. Rich, A. C. Bausman, A. M. Geesaman, C. A. Mitchell, D. W. Thurston, Michael Treacy.

Finance Committee — H. D. Brown, chairman, St. Paul; W. F. Black, F. G. Drew, C. E. Veeder, C. W. Hornick, Del T. Sutton.

Printing and Badge Committee — George M. Stanchfield, chairman; C. A. Mitchell, George A. Leighton, Stephen Conday, L. D. Bissell, J. W. Swinburne.

Press Committee — F. J. Meyst, chairman; C. A. Mitchell, E. W. Murphy, D. Ramaley, C. P. Stine.

Drives and Street Cars Committee — C. A. Mitchell, chairman; H. L. Collins, William T. Rich, F. G. Drew, C. C. Webster.

Music and Banquet Committee — A. M. Geesaman, chairman; Edward Randall, F. W. Bergmeier, D. W. Thurston, John Brandtjen, F. L. Smith.

Railroad Committee — C. P. Stine, chairman; A. C. Bausman, William F. Black, William C. Evans.

Hotels and Hall Committee — E. W. Murphy, chairman; Frank Shoop, Paul C. Zander, Carlos F. Hatch.

Reception and Entertainment Committee for Permanent Organization — D. S. Sperry, Edward Randall, L. D. Bissell, C. A. Mitchell, Carlos F. Hatch, H. M. Hall.

Ladies' Reception — Minneapolis: Mrs. C. E. Dickinson, chairman; Mrs. A. C. Bausman, Mrs. W. F. Black, Mrs. Alfred Roper, Mrs. Charles F. Hatch, Mrs. Frank E. Storer, Mrs. M. N. Price, Mrs. H. M. Hall, Mrs. M. V. Baker, Mrs. G. L. Byron, Mrs. George A. Leighton, Mrs. A. M. Geesaman, Mrs. F. L. Smith, Mrs. E. W. Murphy, Mrs. J. W. Swinburne, Mrs. Frank Heywood, Mrs. C. A. Mitchell, Mrs. D. W. Thurston, Miss Minnette Rollins, Miss Agnes Mae Smith, Miss Ada Lennan, Miss Irene Joslyn. St. Paul: Mrs. George M. Stanchfield, chairman; Mrs. D. Ramaley, Mrs. J. H. Ramaley, Mrs. D. S. Sperry, Mrs. M. Treacy, Mrs. W. T. Rich, Mrs. E. K. Clymer, Mrs. A. L. Zander, Mrs. L. D. Bissell, Mrs. Del T. Sutton, Mrs. W. C. Evans, Mrs. H. L. Collins, Mrs. E. P. Penniman, Mrs. Frank Shoop, Mrs. H. M. Weidman, Mrs. F. W. Bergmeier, Mrs. W. C. Ames, Mrs. J. Brandtjen, Miss Sarah K. Ramaley, Miss Geneva M. Brown, Miss Grace Bissell, Miss Abbie Treacy.

Monday was given up to the reception of the visitors, a visit to the West Publishing Company, where a formal reception was held, and a meeting of the executive committee at the Windsor Hotel.

The convention held its first session Tuesday morning at 10 o'clock in the state capitol, and two daily sessions were held on that and the two following days. Wednesday the convention did its work in Minneapolis; on the other two days in St. Paul.

There were many delightful features in the entertainment of the visitors, and particularly so for the ladies who accompanied the delegates. While the convention was hard at work in St. Paul on Tuesday morning, the ladies visited White Bear Lake, leaving St. Paul at 10:35 o'clock and taking their lunch at Ramaley Pavilion, White Bear. At 3 o'clock in the afternoon another ride was tendered the delegates and ladies about St. Paul, including Como Park, and in the evening a reception was held at the residence of Michael Treacy, 659 East Third street.

Wednesday morning the convention removed to Minneapolis. The ladies were taken for a drive in the forenoon, and at 2 o'clock in the afternoon they were taken through the art gallery of Mr. and Mrs. T. B. Walker, and afterward through the public library. The delegates and their ladies at 3 o'clock were given another carriage drive in a different portion of the city than on the forenoon drive. In the evening an excursion started for Lake Harriet, leaving Ryan Hotel, St. Paul, at 7 o'clock, and West Hotel, Minneapolis, at 7:40 o'clock.

The work of Thursday was relieved by a special excursion to Minnehaha Falls, on interurban cars, leaving Ryan Hotel at 2 o'clock in the afternoon and West Hotel at 2:40 o'clock. Friday was the great pleasure day of the week for the delegates, who left St. Paul at 8:30 o'clock and Minneapolis at 9 o'clock on the Minneapolis & St. Louis road, for Minnetonka. The programme included an excursion on the lake, a banquet at Lake Park Hotel and a dance in the evening. The experience of some of the delegates and visitors on the lake excursion was, however, calculated to quench their good spirits, they having to endure the discomforts and dangers of a heavy storm; but ample compensation awaited all at the banquet and dance in the evening.

In the convention hall on Tuesday, President Blakely called the convention to order, and invited Mr. David Ramaley to present Governor Clough to the delegates. Governor Clough upon being introduced was very heartily received, and welcomed the delegates in a brief speech. On behalf of Mayor Smith, who was unable to welcome the delegates in person, owing to indisposition, his private secretary, Mr. Costello, conveyed the usual municipal courtesies to the members present. Thomas Todd, of Boston, responded on behalf of the delegates.

Among many other interesting things in his address to the convention, President Blakeley said:

"During the year just passed few contentions have arisen between the employing printers and their workmen, and no

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strike of any magnitude has taken place. Employers have taken no advantage of the circumstances of the men, but have paid the same wages current for the past decade. It is a curious fact that one branch of labor receives at the present time considerably higher wages than it did five years ago. Pressfeeders are paid much more than they formerly were, and I believe I speak within the bounds of truth in declaring that the service is greatly degenerated. An unfortunate condition in our profession, and one that harasses the employer to an extraordinary degree, is the immense influx into our domain from other callings, owing to the mistaken idea that ours is an easy and surely profitable vocation. To this cause may be attributed much of the unusual depression of the past year, although great distress



A Small Family in Tight Circumstances.

in monetary circles is the leading question of lack of business. While our craft has been environed by menacing dangers, business failures among us have been remarkably few. The era of low prices that has so long prevailed, cannot wholly pass away, for it has been occasioned in some considerable measure by improvements in machinery and a cheapening of many of the commodities that enter into the cost of production.

"Much interest still exists regarding the apprenticeship question. It has come up at each meeting of our society for several years past, and was thoroughly discussed in connection with the able report of the committee at the last session; but no improvement in methods, as applied to the apprentice, has been introduced by the trade. The proper place to learn the printing business is, of course, in a printing office; but a boy cannot be sure he will be instructed there with any thoroughness, such is the subdivision of labor and the lack of attention by journeymen to lads under their care. Neither is there any particular desire on the part of employers to accept apprentices. Their labor is not considered profitable. Too often they will not submit to strict discipline, and they are inclined to throw up their situations at a moment's notice, without regard to any previous understanding with their employer. With these two sets of difficulties confronting us, it seems impossible to do more than attempt a palliation of the trouble.

"It is probable that the question of the measurement of type will receive more consideration in the future than it has in the past. We shall meet with little opposition from newspaper men, as those who cannot handle machines must go into the ranks of the bookmen, where their interests will be contrary to those formerly held. The compositors on daily papers are anxious to have no disturbance made in their scale, because their type is much fatter than any book type, and every effort to make the two correspond must result in raising the figures of the bookmen and reducing those of the newspaper compositor.

"Another subject which has been frequently before our meetings and aroused earnest feeling is the printing of envelopes by the United States government. To many the printing of envelopes seems too trifling an affair to be worth the time which has been given it. But it is really a question of importance. The traffic in envelope printing is enormous, and the general government in engaging in the work is perpetrating a great injustice to our craft — indeed, wresting from us hundreds of thousands of dollars per annum. Why our occupation should be singled out from others as the one on which injury may be inflicted with impunity, it is difficult to tell. The post office originally began this printing on the plea that it facilitated the return of letters failing of delivery, and the innovation was at the time inconsequential. Year by year the business expands; people make no more mistakes in proportion to their numbers than formerly; removals are made with no more frequency; but there are more letters and more post offices, and more grist is supplied for the government mill. The plea that this official printing is necessary as a part of the post office system is absurd. Every printer in the land can furnish return-request envelopes if desired. The committee having this subject in charge will lay before you its report, and it is hoped decided progress will be noted in the abridgment of a signal injustice."

President Blakeley also commended the plan of founding a home for superannuated printers. This scheme is one which it is said the members of the Typothetæ have been considering for some years, and regarding it Mr. W. W. Pasko, of New York, in an interview, later, said that the proposition did not by any means include only a home for craftsmen, but that it was contemplated to include every branch of the trades and professions allied to printing. Writers, editors, printers and everyone in any way connected with the art preservative would be beneficiaries of the home.

Secretary Waddey then read the report of the executive committee, as follows:

Your committee regrets that it cannot report a more general revival of business among its members, yet reports from all quarters of the country, we are glad to state, indicate a slowly reviving business, and more confidence prevails among business men than did a year ago. We believe, also, that the printing business of the country has suffered less than many other important lines have during the long business depression that has prevailed, not only throughout this country, but throughout the world.

No single question has been so thoroughly discussed by this organization or absorbed so much of its attention as the question of a shorter workday. Your committee calls to the attention of the convention the fact that that question has been effectually settled, at least for the present, by a most decided vote of the typographical unions themselves, taken under the auspices of the International Union, the majority against a tax of 1 cent per day for the purpose of creating a "shorter workday fund" being greater than the total vote in its favor. Scarcely any important city is reported as voting in its favor. As it may interest the delegates to know how some of the cities voted upon this question, we give the results in a few instances, namely: Philadelphia cast 38 votes for to 244 against; Pittsburg, 41 for to 102 against; Baltimore, 39 for to 175 against; Detroit, 54 for to 118 against; Nashville, 16 for to 110 against; San Francisco, 94 for to 194 against; Mobile, 1 for to 33 against; Knoxville, 52 against and not a vote in its favor; Cincinnati, 107 for to 106 against; Boston, 157 for to 223 against, etc. The few results here given, embracing cities from the Atlantic to the Pacific, is, we believe, a fair consensus of the sentiment now dominant throughout the country. The discussions that have taken place regarding the important question before our annual convention have, no doubt, been educational, and have had an important effect in producing the results now attained and are, to the minds of the members of your committee, among the great purposes of this organization.

The report was accepted and adopted. A special committee was authorized to investigate the action of the government in having the stamped envelopes printed in the government printing office instead of letting them by contract, as had been the custom. Messrs. Pears of Pittsburg, Little of New York, and Pettibone of Chicago, were appointed such committee. The morning session closed

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with the appointment by the chair of the usual committees, after which adjournment was taken to 2 o'clock.

The afternoon session was very brief. There were very few members present, and the only business done was in receiving the reports of the committees on credentials and order of business. Both reports were adopted and the convention adjourned.

On Wednesday morning the convention was opened at the West Hotel, Minneapolis, by President F. L. Smith, of the Minneapolis typothetæ, who welcomed the delegates to "the metropolis of the state," and then introduced Mayor Robert Pratt, who spoke in eulogy of the typothetæ, and of Minneapolis and the state, and extending the freedom of the city to his hearers. J. J. Little, of New York, made a semi-humorous response to these greetings, and the business of the day was entered upon.

The committee on printing suggested an important innovation, namely, the publication of a new and modern manual of printing, bearing only upon the newest and most approved methods, and eliminating all obsolete customs. The committee believed such a book was badly needed and would pay. It was recommended that its publication be placed in the hands of a committee, which body would select its editor and collaborators. It was expected the work would take about two years to compile and produce. Mr. Pasko, of New York, said that there is a great need for a higher and better education of young and old printers. He believed that thirty or forty years ago printers were far better educated than in the present day.

The convention, after some discussion, decided to consider the above recommendations separately, they being of great importance. The question of publishing a manual was fully discussed. It was thought by some that the recommendations gave the committee too much responsibility and authority. David Ramaley, of St. Paul, questioned the wisdom of publishing a manual at this time. It involved the point, he said, of employing apprentices, and he ventured to say that there was not in America today a house that maintained an apprentice system.

"Who can we sell it to," asked Mr. Ramaley. "The employers don't want it." "Some of 'em need it," remarked Col. "Dick" Ennis, of St. Louis, whereat there was a laugh.

Andrew McNally, of Chicago, believed such a publication might do some good, if it contained certain lines of information sought after by all printers.

Secretary Waddey, of Richmond, Virginia, believed that apprentices were necessary in smaller cities, and believed the proposed manual would be of inestimable value. Mr. Waddey moved the adoption of the recommendations and the appointment of a committee of five to carry out the mode of procedure and report next year. H. A. Aiken, of Milwaukee, deplored the decline of the apprentice, saying he found it difficult to find men nowadays who were competent to handle properly the more intricate work. Mr. Waddey's motion was adopted.

The printing committee regarded the establishment of apprenticeship to be a prime necessity, unless a system of technical schools could be organized. The report was filed.

A report from the committee on extension of the Typothetæ, suggesting several methods for the increase of the association, was adopted.

President Blakeley appointed as the Committee on Home for Employing Printers and Journalists - J. J. Little, New York; Thomas Todd, Boston; H. D. Brown, St. Paul; A. W. McNally, Chicago; W. B. Carpenter, Cincinnati; W. H. Woodward, St. Louis; George M. Courts, Galveston.

At the afternoon session Richard Ennis, of St. Louis, spoke urgently upon the need of securing amendments to the international and domestic copyright laws in the interest of printers and publishers.

Chairman Knapp, of the Committee on Constitutional Amendments, reported favorably on the amendment proposed by the St. Louis typothetæ, and recommended that the following paragraph be incorporated into Article 9:

Provided, That amendments to the constitution may be offered in the convention by a delegation representing a local typothetæ, or by a committee of the convention, which amendment shall lie over until the next session.

The report was unanimously adopted, and the same committee then submitted a supplemental report in which it took an adverse stand to Article III of the constitution, adopted by the New York typothetæ, reducing the annual dues from $2 to $1 per capita. After accepting the report, the convention adjourned.

Thursday was one of the most important of the business days of the convention. The next place of meeting and the election of officers were decided. Rochester, New York, was the choice of the convention as the next meeting place, and the election of officers was as follows:

President, Ezra R. Andrews, of Rochester, New York; secretary, Everett Waddey, Richmond, Virginia; treasurer, Charles Buss, Cincinnati; first vice-president, H. D. Brown, St. Paul; second vice-president, J. B. Murray, Toronto; third vice-president, J. H. Estill, Savannah; fourth vice-president, A. J. Aikens, Milwaukee; fifth vice-president, George H. Ellis, Boston; sixth vice-president, J. A. Jones, Philadelphia. Executive Committee, Joseph J. Little, New York, chairman; Theophilus Sproull, Pittsburg; W. A. Burford, Indianapolis; A. J. Wright, Boston; Amos Pettibone, Chicago; W. L. Becker, St. Louis; E. Park Coby, New York.

Aside from the election, there was very little business of interest transacted at the meeting. The report of the mortuary committee was adopted without reading. Mr. Woodward, of St. Louis, introduced a resolution complimenting St. Paul and Minneapolis, and thanking them for their hospitality. The motion to adopt this resolution was seconded by every delegation. The newly elected president then took the chair and made a short address, in which he thanked the members of the association on his own behalf for the honor they had done him, and in behalf of his city, for the honor they had done it in selecting it for the next meeting place.

The retiring president, Mr. Blakely, had prepared a farewell address, which was read by the secretary. In it he thanked the members for the assistance and support they had given him during the time he had been in office.

A resolution was presented and unanimously adopted providing for an amendment to the constitution establishing an honorary membership, and making Mr. Blakely the first honorary member.

The convention adopted the report of the special committee appointed to look into the matter of forming branches of the Typothetæ in the smaller towns. The report recommended that no such branch be organized with less than five members, but that all who were eligible to membership where there was no branch, be admitted to the general association.

A resolution was introduced by Col. Richard Ennis, of St. Louis, advising all printers to compel their customers to pay the cost of all postal cards ordered printed in advance, for the reason that the printer was compelled to pay cash for the cards, and often had to wait an indefinite period for his pay. This resolution was adopted.

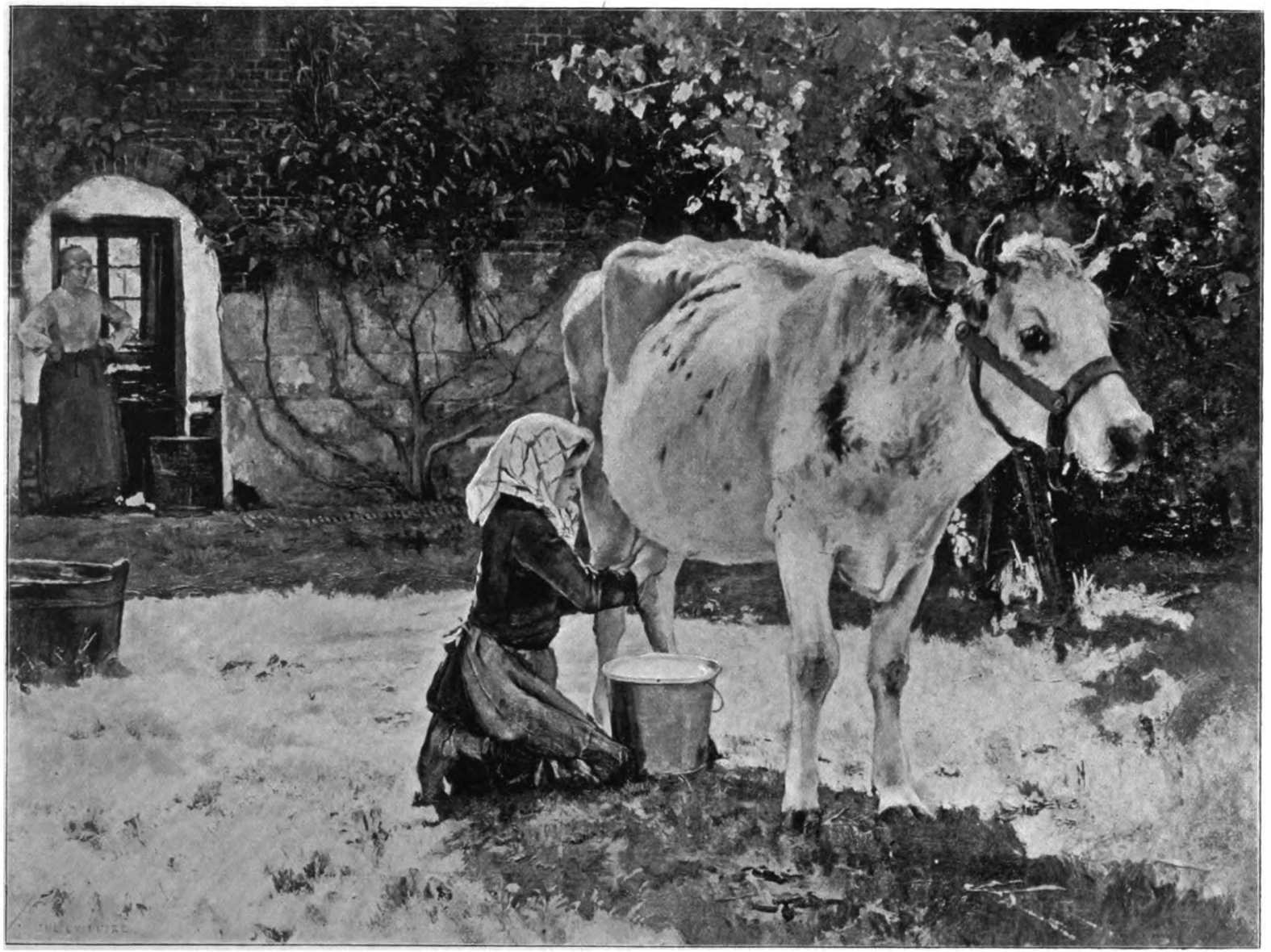
The matter of making the date for the next meeting of the Typothetæ was left to the executive committee, with instructions to report by January 1.

The Nashville delegation extended an invitation to the members who intended visiting the Atlanta Exposition to visit their city.

Votes of thanks were tendered the retiring president and other officers.

This ended the business of the convention.

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MILKING TIME.

From painting of Julien Dupre.

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THE BARD OF CLAN McLEAN.

SOME time ago we had occasion to note deprecatingly the verse-making proclivities of R. Craik McLean, the talented and erratic editor of America's architectural journal. Robbie has ignored our warnings — chanting in his melodious Scotch accent, "Why for no?" — and has gone at it again. His victim this time is Brother Persinger, of the *Chicago 400*, the well-known society paper. The incident upon which Rob — [rising inflection] — founds his verse, is the striking of the yacht Sentinel upon Hyde Park reef.

THE SCOOP OF "THE 400."

Off Allhog point the Sentinel lay,
Yo ho, a bottle of rum!
They pulled up anchor and sailed away,
Yo ho, a bottle of rum!
She had a bold captain, she had a good crew,
Of girls in yachting caps a few,
And Persinger of *The 400* too,
Yo ho, a bottle of rum!

She sailed till she stuck on Hyde Park reef,
Yo ho, a bottle of rum!
And all their joy was turned to grief,
Yo ho, a bottle of rum!
The captain swore, the ladies prayed,
But 400 Persinger was not dismayed.
Said he, "I can't swim, but I can wade,"
Yo ho, a bottle of rum!

The ladies clung about his neck,
Yo ho, a bottle of rum!
Said he, "just wait till I come back,"
Yo ho, a bottle of rum!
"Let the wind blow high, or wind blow low,
To mine host of Chicago Beach I'll go.
He'll give me a drink or two, I know,"
Yo ho, a bottle of rum!

His bravery made the ladies stare,
Yo ho, a bottle of rum!
And even the captain forgot to swear,
Yo ho, a bottle of rum!
He wore the costume mermaids do,
And when to the "Beach" he came in view,
He told of the perils he'd waded through,
Yo ho, a bottle of rum!

He threw himself down on the shining sand,
Yo ho, a bottle of rum!
But they thought it a sea serpent coming to land,
Yo ho, a bottle of rum!
He sat him down upon the shore,
And wrote her up for a column or more.
He wrote as he never had wrote before,
Yo ho, a bottle of rum!

And then when the paper had gone to press,
Yo ho, a bottle of rum!
He thought of the boatload he'd left in distress,
Yo ho, a bottle of rum!
The boat had sunk from bowsprit to poop,
And all on board were in the soup,
But then *The 400* had made a scoop,
Yo ho, a bottle of rum!

AUGUST 7, 1895. R. C. McLEAN.

MEMORY OF THE JAPANESE.

ONE of the things which has puzzled the average printer when reading accounts of the innumerable characters used by the Chinese and Japanese in writing or printing, is the feat of memory which is required in their use. Mr. William E. Curtis explains this in a recent letter in the Chicago *Record*. "For centuries the literary and educated classes in Japan have been taught by the ancient Chinese method, which was largely made necessary by the peculiarity of the language. I saw in a printing office this morning a "case" of Japanese type. It contained more than six thousand different characters, and the compositor is supposed to remember them all. There are many more characters in the classic language of Japan. Six thousand characters only are necessary to set up ordinary editorials and news items. When a work on theology or philosophy or science is to be published the printer has to add several thousand "sorts." Although the department of education has reduced this enormous task as much as possible the tendency in Japanese schools is to develop the memory at the expense of the reason.

"The Japanese memory is one of the wonders of the country. For example, it is the custom to number the houses on a street in what you may call their chronological order, instead of their sequence; that is, in the order of their erection, so that No. 11 may adjoin 999 on one side and No. 70 on the other. No. 1 may be three miles from No. 2, and No. 10 midway between them. In the city of Tokyo there are 1,330 streets, and, by the last census, 318,320 houses, which are divided into fifteen ku, or wards. When a street passes through more than one ward the houses are numbered independently, so there may be five or six numbered 20 and eight or ten numbered 2--perhaps miles apart. Therefore, when a stranger sets out to find No. 217 Motomara machi, which is the name of the street, and Azabu, the name of the ward, in which our friend, Tsuda Sen, who was a commissioner to the Chicago Exposition, lives, he might as well look for a needle in a haystack.

"After hunting for three or four hours and finding seven or eight houses with the same number on the same street six or eight miles apart, he will sit down in the nearest tea house and cry or curse, as the case may be, until he gets cooled off. Then he will hire a jinrikisha man, write the address on a piece of paper, and go whirling up and down streets and alleys, around corners and through short cuts until he is landed at the proper place without the slightest physical, mental or moral damage."

A HANDY REFERENCE BOOK.

Mr. B. F. Harlan, printer, Jersey Shore, Pennsylvania, in a recent letter speaks of a notebook which he has been keeping to enable him to find articles or items which have appeared in the pages of THE INLAND PRINTER. The idea is a good one, and we print Mr. Harlan's letter as a suggestion to other printers who may want to start a book of that description:

"I have been a constant reader of THE INLAND PRINTER for about two and one-half years, and consider it as much of a necessity as my regular meals. While not a direct subscriber, I secure it from the news stand. I have lately adopted a note or reference book, in which, while reading THE INLAND PRINTER, and finding articles or items which I think I may wish to refer to at some future time, I make a note of the volume number and page in which I see the article, together with the title. This enables me to readily find the article desired."

A FLY IN THE BEER.

If a fly drops into a beer glass one who has made a study of national characteristics can easily tell the drinker's nationality by his action.

A Spaniard pays for the beer, leaves it on the table and goes away without saying a word.

A Frenchman will do the same, except that he swears while he goes.

An Englishman spills the beer and orders another glass.

A German carefully fishes out the fly and finishes drinking his beer as if nothing had happened.

A Russian drinks the beer with the fly.

A Chinaman fishes out the fly, swallows it, and then throws away the beer.—*Fliegende Blätter.*

THE editor of the Philadelphia *Record* strongly urges the youth of America to acquire a knowledge of Spanish, the growing commerce with Central and South America and Mexico being the basis of his argument.

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THIRD ANNUAL OUTING OF THE INLAND PRINTER CHAPEL.



.LD ocean finds her prototype in the mighty waters of Michigan, wooing, with rippling, whispering, cadenced murmurs, the toil-laden worker to leave the cares of bread-winning for a little time to breathe the soul of broad waters – to rest eyes tired of the dust and glare of the city, and to soothe senses febrile with the roar and din of the busy streets.

Saturday morning, August 3, was the day set for the annual outing of the chapel of the composing room of THE INLAND PRINTER. A trip by boat to Milwaukee, a dinner in the Cream City and a ramble through its streets, and a return home by boat in the evening, was the simple but attractive programme. The date and place of assembly — the offices of The H. O. Shepard Company -- had been duly impressed on everyone, and when a respectable quota had arrived, and word left for those belated, in due time the holiday makers proceeded to the docks of the whaleback steamer, Christopher Columbus. Everyone was "got-up for the occasion," and a basket of coat flowers being passed around a systematic decoration was commenced. The usual nervous jollity and badinage which infects those who assemble at rare social outings was evidenced, and every sally - whether the joke was good or bad — was heartily welcomed.

On the dock the members of the chapel were joined by a number of invited guests: Samuel H. Treloar, superintendent of the composing room of The Henry O. Shepard Company; E. B. Bird, of Boston, Massachusetts; H. B. Musson, of Toronto, Canada; C. F. Whitmarsh, secretary of the Inland Printer Company and of The Henry O. Shepard Company, and A. H. McQuilkin, editor of THE INLAND PRINTER. Following is a list of those present besides the invited guests above named: Alfred Pye, foreman; Sam K. Parker, proofreader; O. G. Wood, P. H. Butler, Charles Reiner, Thomas Caulfield, Frank Sloan, F. A. Jefferson, Walter Hennen, Samuel Tavenor, J. F. Carroll, J. H. Nolen, William H. Piske, Will L. Whitmarsh, James Hermann and Isadore Morris.

Mr. Treloar expressed considerable interest in the construction of the Christopher Columbus and wanted to know of it would be proper to speak of a boat as "she" when it was named after a man. (This delicate question has not yet been solved.) Some delay was experienced in a game of hide and seek by Messrs. Butler and Sloan. The latter wanted a ticket and the former had one to give out, and they very naturally began looking for each other in the most unlikely places.



MR. WOOD TAKES A TRICK.

In the course of time and by virtue of the energetic exertions of O. G. Wood, the disorganized ranks were brought together and safely deposited in chairs on the upper deck of the boat, and it was not long until the blue waters of the lake were being churned into foam as the massive vessel, gay with bunting, pointed its way northward.

The fun began after some "cold tea" had been distributed, and O. G. Wood had been appointed chairman. A syren — or devilene whistle — in the hands of one member of the crowd awoke the echoes and the less lively of the members — and then H. B. Musson began grinding out tuneful melodies from an insignificant-looking apparatus that he had smuggled on board.

Story-telling clustered the chairs more compactly, and Brother Tavenor relating one of his choicest, put foreman Alfred Pye into throes of appreciation. C. F. Whitmarsh, whose art interests never sink below the surface, seeing his opportunity produced a kodak and instantly shot the unsuspecting foreman with it. The result will be found (placed in the exclamation made by Pye when he saw what had been done) as an initial letter to these notes.

With such a merry company the time passed rapidly away, and, almost before they realized it, the good ship was making Milwaukee harbor, where all disembarked and made a bee-line for the hotel where dinner was already provided. The lake breeze had sharpened the appetites of most of the voyagers, and the manner in which the viands disappeared from the table was something remarkable. It was feared at one time that there was not enough roast beef in Milwaukee to satiate some members of the party. Everything must have an end, however, and soon it was evident that all had had enough to eat and were satisfied.



A HARMONICA SOLO.

The chairman of the Committee of Arrangements then caused somewhat of a surprise by proposing toasts and calling upon members of the assembled company to respond thereto. "Our Outing," the name of Mr. Alfred Pye, foreman of the composing room, being coupled therewith, was proposed, and drank heartily. Mr. Pye responded briefly, stating that he thought the annual outing was a good way in which to cement friendships among those who were, by the nature of their occupation, compelled to live a great part of their lives in each other's society; expressing himself as glad to see so many present, especially the invited guests, and hoping that future outings of the chapel might be greatly extended by the addition of the ladies — wives and sweethearts — of the members. "The Chapel" was responded to by Mr. O. G. Wood, who spoke of the benefits derived by the members from their association, and the brotherly feeling which members sustained to each other; of their readiness to assist each other in times of distress, and the general benefits to be derived from such associations. "The Craft" was responded to by Mr. Samuel K. Parker, who defined what he conceived to be meant by the term "craft" in a short speech which was attentively listened to. The other toasts were: "Our Country," responded to by Mr. Jefferson; "Our Friends," responded to by Mr. A. H. McQuilkin, who eulogized printers generally in the firmness of their friendship for each other, and particularly the bookroom chapel of The H. O. Shepard Company; "The Ladies," coupled with the name of Mr. C. F. Whitmarsh; and "The H. O. Shepard Company," to which Mr. S. H. Treloar responded in a few well-chosen words, stating the high opinion which the firm had of its



A COOL SPOT.



THE TÊTE-À-TÊTE.

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workmen and the trust it reposed in them, and the desire and wish of the firm to do what was right by every one of its employes.



ON DECK.

Wishing to see as much as possible of the "Cream City" in the limited time at their disposal, the party started out to view the town, and after a short ramble in detached groups, the kodak being produced as the spirit prompted, tracks were made to the dock, where the leviathan was puffing and snorting, impatient to plow the watery main. The return was quiet compared with the outgoing, but there was sufficient amusement going on to keep the company in good spirits. One or two were afflicted with *mal de mer* on the homeward trip, the wind having stiffened into a breeze which made it comfortable below decks, but a few hardy spirits weathered the storm, as is shown by the illustration, where Mr. Bird, claiming to have Irish blood in his veins, tried to prove it by lighting his cigar in a high wind. He failed to prove his assertion.

The outing was a success, from whatever point it was viewed, and it is doubtful if there could be found in all the United States a more satisfied crowd of men than those who stepped off the good ship Christopher Columbus in Chicago, at 10 P.M. on Saturday, August 3, 1895, and who, on parting with each other, declared that it was the most enjoyable day they had spent in their lives, and that the quicker another like it came around the better. Nothing had occurred during the day to mar the pleasure of any one, and the best of good feeling had prevailed all the time.

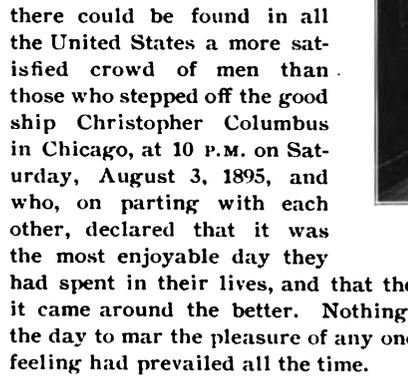


AFTER THE BANQUET.

THE TYPEFOUNDER.

Text of a speech delivered by William B. MacKellar, in response to the toast of "The Typefounder," at the banquet of the United Typothetæ of America, ninth annual session.

WERE it not for the arts preservative, what a dull and dreary world this would be! For ages the knowledge and thought of mankind, as far as it had progressed, as well as the songs and lore of people far apart, were transmitted from one to another by tradition. In one or another rudimentary way the ancients, anxious that neither history nor art should perish, sought to record or embody them in some imperishable form, that they might the more surely be passed on to posterity. But had it not been for the invention and application of movable types, very much, if not most, of science and learning, and especially the history of mankind, which transmits to one generation so much of the one preceding it, must have perished. Had this invention and application come into existence earlier in Europe it is doubtful if there would have been any "dark ages." But it came in good time, and the onward march of the world's progress ever since has been to the accompanying click, click of the types.



THE TALLY-HO.



A TRIO.

In any study of printing, or any article bearing upon typography and its invention, it is well to bear in mind that what is meant by typography is printing with loose, separate, movable types. The material first used, the metal in the first letters, how the punches and matrices were first made these, as well as development in technical execution, the increase of resources by the multiplication of letters, adding to the durability of types, enabling them to be used often and at pleasure, and improvements in the typefounding process—all this belongs to typography.

The attempts to locate the invention are almost as unsatisfactory as the effort to find the "tree of knowledge." The reported site of the Garden of Eden, at the junction of the Tigris and Euphrates, is now a sterile tract with a clump of date trees; but the great date tree, which has grown and expanded so that its leaves adorn and enrich the whole civilized world, making it the modern "tree of knowledge," is the art of typography.

For four hundred years the clash of controversy has raged around its cradle. Whenever or wherever, or by whosoever, the art was originated, Strasburg yet was the spot in which the great Gutenberg first carried out his grand idea of making and printing from movable metal types, though there are authorities who dispute even that. Haarlem, in Holland, on the other hand, insists upon being the birthplace of the art, for it was there the first printed book was issued, and in the great square of that city stands a bronze statue to Laurentius (or Laurens Coster), the man whom the Dutch and others regard as the undoubted inventor. Credence is given to the theory that John Geinsfleisch (or Gutenberg, senior), was one of his workmen, and after returning to Mentz, his native place, communicated his secret to John Gutenberg, his nephew. While it is generally admitted that Laurentius, who was a wealthy citizen and magistrate of Haarlem, brought out books printed from movable wooden types before 1440, it is denied that he ever printed from metal types or that he brought the art to any great perfection.



NOT IRISH.

John Gutenberg was born of a noble family at Mentz (or Mayence, as now called), about the year 1400. He settled at Strasburg in 1424, and promised to reveal to some of its

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citizens certain secrets of great value to the world. Many hold that he had learned these secrets from Geinsfleisch. Dritzehen, at whose house the work was carried on, died, and Gutenberg sent one of his apprentices to Buldich, the brother of the dead man, with the request that the pieces left by him under the press be removed so that no one might see them; but the forms were already gone — they had been taken, and the secret was discovered. A lawsuit followed, in which it is claimed it was proved that Gutenberg had printed with movable type, the letters being cut by hand. Such is the story told to explain how the secret was stolen from Gutenberg and in support of his claim.

After this Gutenberg secured aid from John Faust, a goldsmith and worker in metals, etc., therefore also a money lender. The first actual book or work printed by them was between the years 1450 and 1455, when they brought out the First Bible, though there is in existence a copy of an indulgence by Pope Nicholas, a sort of circular, bearing date 1451, which is supposed by some to have been printed by Gutenberg before he entered into partnership with Faust.

The expense of bringing out the Bible was so great that Faust became dissatisfied, dissolved partnership and brought suit — or, in other words, foreclosed his mortgage against Gutenberg, who, wearied and disheartened, went to Nassau and died in 1468. Faust took Gutenberg's apprentice, Schœffer, into partnership, and in eighteen months they brought out the Psalter, which Gutenberg had probably started. According to all accounts, young Schœffer was of an ingenious turn of mind. To him appears to belong the honor of first casting type in a matrix. He worked secretly, made matrices for all the letters of the alphabet, and when he had cast them he showed them to Faust, his partner and patron. Doubtless this success had a great deal to do with the fact that Faust then and there consented to let Schœffer marry his daughter, Christina, whose charm and womanliness had been a stimulus and inspiration to the young man in his labors.

When the Elector of Nassau laid siege to Mentz, in 1462, the firm of Faust & Schœffer was broken up; but, as so often happens in undertakings intended for the world's advantage, the dispersal of the workmen was the best thing that could have happened, for as they scattered they carried the knowledge of the art with them to other places, so that Rome, Venice, Paris and Strasburg soon became versed in it.

As early as 1467 we hear of new kinds of type being introduced. Sweinhein and Pannurtz (the first a German), in Rome, brought out what they called Roman type, now known familiarly as "black letter," and a little later both Greek and Hebrew characters were cast in metal.

Among the early English typefounders from Caxton to Day, Wynkyn de Worde was one of the most brilliant as well as most prolific printers of the fifteenth century. He inherited Caxton's matrices, cut new punches himself, and his English, or "black letter," was so admirable that it became a model for all future letter-cutters. His contemporary, Pynson, was the first to make a font of Greek with accents.

Some of the most beautiful books about the close of the sixteenth century were printed by John Day, who made his own type, and was the first printer to make a fortune also.

It is curious to find that the art of typefounding hesitated long before it yielded to the revolutionary impulses of modern progress. While other industries were advancing by leaps and bounds, the typefounder was, even as late as a century ago, pursuing the paths trod by the earliest worthies such as De Worde, Day and Moxon. But the inevitable revolution came. The hand mold was gradually but surely discarded. The hand-casting machine invented by Bruce replaced the old and slow process. The steam machines, working in pairs, came to the front, while in late years the automatic or perfecting machines have been employed by the larger and reputable foundries in the casting of roman faces. These wonderful machines, lacking nothing but soul-power, produce a face of uniform sharpness and clearness never before attained. They are simply kept supplied with the molten alloy, and the seven processes which the type has formerly gone through are done by the perfecting machine, and the type is delivered from the machines in sticks ready for the use of the printer.

Under the improved methods and discoveries mentioned, typefounding broke away from the antiquated past and took new departures little dreamed of by those heroes of the punch, the matrix and the mold, who were founders in more ways than one.

The best authorities think that many of the earliest printed works extant were the impressions of cast metal type, but that the methods of casting employed were not always those of matured letter-founding. De Vinne, in his able treatise on the invention of printing, urges that the key to true typography is found not in the press nor even in the movable types, but in the adjustable type mold. There, at least, can be no doubt that the adjustable mold was the culminating achievement of the art, the goal of discovery.

As early as 1796, typefounding was begun in Philadelphia by Archibald Binny and James Ronaldson, both natives of Scotland, where Binny had carried on the business. Their assortment was not extensive, but it embraced the essential fonts — brevier, bourgeois, long primer, small pica, pica, and two-line letters. In twenty years they made a fortune.

Among the ancient punches remaining in the Philadelphia foundry is a package dated 1764 — great primer, and in good condition. These are part of the effects of Christopher Sauer, who cast types in Germantown in 1735. He made his own type, and printed the first Bible in America in 1743. It was in German, and of quarto size.

Binny & Ronaldson purchased Sauer's typographical remains — or, rather, typefoundry remnants — when they established their foundry, the first permanent house of this kind in the country. This passed into the hands of the MacKellar, Smiths & Jordan concern, which may thus be justly traced back to 1735, or 160 years.

Not only did the establishment inherit the paraphernalia of Sauer, but it had some of the first printing material of that early pioneer, Franklin. Among those who brought typefounding materials from abroad for his convenience in casting sorts was Dr. Franklin. These tools, purchased in France, after the Doctor's death, fell into the possession of Mr. Duane, a relative of the philosopher, who, appreciating the zeal with which Messrs. Binny & Ronaldson strove for success, kindly transferred them to the latter.

The first specimen book was issued in Philadelphia in 1809, by Binny & Ronaldson, and in that, as in several more elaborate ones issued, the striking feature has been that no design should be shown that was not manufactured in that establishment.

As the printing industry increased in its proportions, additional typefoundries came into existence — notably those of the Dickinson Typefoundery, of Boston; the Conner and the Farmer foundries, of New York; the Cincinnati Typefoundry; the Marder, of Chicago; the Central, of St. Louis; the Ryan, of Baltimore, and the Barnhart, of Chicago.

The introduction of the point system of bodies, based on the pica of the Philadelphia foundry, established an innovation, abolishing the old standards, that was unique and is beyond measure of great value to the craft. While the former names still linger with familiar attachment to us all, practical realities have relegated them to the past, and bodies governed by arithmetical proportions now fill their place.

A quarter of a century or more ago a marked innovation in designs of jobbing type took place in this country. Addi-

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tions to the prevailing styles of display of antiques, gothics, clarendons and titles were made. These appeared in creations most artistic and elegant in form — in delicate scripts, in shaded and outline faces, in new texts, in combination borders, and in modern romans and in old styles — in designs that captivated the heart of the printer, and made him draw upon his rapidly filling purse. The conservative air of Great Britain and the Continent rapidly caught the infection. American patented original designs demoralized the old straight lines of display in magazines and other periodicals. As the American ax is swung in every forest under British control, so does the American type greet the eye and fascinate the foreign reader. Imitators of American genius and piratical appropriations arose on every side, but the distinction between the original and the counterfeit was easily manifest. The product of our American typefounders is in every country on the globe. Russia, India, China, Japan and Australia alike pay tribute to it. Nowhere is its quality surpassed, and but seldom equaled.

The strides in typography have been enormous and almost beyond the conception of the intellect. Improved machinery has kept pace with developed genius. Embellishment in the modern forms of engraving has added captivating charms to the art. May not the typefounder be credited with his share in the development of the most interesting, artistic and dignified calling of the age?

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

P. T., of Massachusetts, says: "I am a practical electrotyper, have about $1,500, and contemplate starting an electrotype foundry. Can you suggest a good location where competition will not be too keen? *Answer.*—Now, P. T., contemplate long and fully before you decide to start a foundry anywhere. Competition is keen wherever there is much work to be done; furthermore, $1,500 is not sufficient capital to enable one to fit up a modern foundry, pay for it and have capital enough to carry on the business. Your expenses would be spot cash while your collections would probably average three or four months' time, and possibly longer.

BRITTLE COPPER.—H. A. M., Lincoln, Nebraska, writes: "I write to ask if you can give me some light on my electrotyping. There is a good deposit on the wax, but it is hard and brittle, like sample inclosed." *Answer.*—Your sample indicates a foul solution, due to foreign substances, possibly iron, a very little of which will cause the deposit to be brittle as glass. Better throw the solution away and make up new; that will be the quickest and most satisfactory way out of your trouble, provided there is nothing in the construction or lining of your vat to spoil another solution. Do not use any whitewood where it will be in contact with the solution, it will affect the deposit.

BATTERY TANKS.—B. K., of Penn, writes: My battery tank is quite old and I must put in a new one. Will it be better for me to use two tanks each of about one-half the capacity of one large one? *Answer.*—Small or medium-sized tanks are more conveniently moved, and in cleaning them it is not necessary to entirely stop work, as one can be used while the other is being cleaned. By having more than one tank you may make connections with your dynamo either in multiple or in series. If your dynamo has an electromotive force of, say, five volts or more, you will find it an advantage to connect your tanks in series, otherwise you must connect in multiple. Some electrotypers think it more difficult to work in series, but the difficultics are not great, in fact, more imaginary than real. In order that the shells in several tanks in series may be of uniform thickness, it is necessary that the amount of surface of work be the same in each tank. If some work is rule lines, requiring extra copper, less surface may be put in the tank with such work, being careful to see that there is sufficient surface exposed so the copper shall not be burned.

HOW OLD-TIME BOOKMAKERS MADE FREE WITH PICTURES.

Instances of the same wood blocks being used over and over again, to represent different events, scenes and persons in the same volume, are so many in early printed books that it might be supposed that everyone who felt interested in books knew of such. "Vitas Patrum," by Wynkyn de Worde, 1495, is a striking example; most, if not all, of the cuts being repeated many times, some of them six or eight, and they are about the most absurd and grotesque ever seen, although the book is so beautifully printed that there need be no hesitation in saying it has never been excelled, and rarely equaled, either by the "Kelmscott" or any other press, except, perhaps, by Whittingham in his fine folio Victoria Prayer Book, which he printed for the elder Pickering.

An extremely fine copy of the "Vitas Patrum," measuring nearly 10¾ inches by 8 inches, quite sound, and almost as clean as the day it left the printers, is one of the principal ornaments of my modest collection. It has the title, a leaf of table, and last leaf of text in facsimile. Coverdale's, Cranmer's, and other early bibles have such repetitions; and Holinshed's "Chronicles" are full of them.

There was another way of handling woodcuts, which has not been alluded to, namely, dividing blocks into two parts and mixing up the halves so as to form many varieties. Examples of these mixed blocks may be seen in the Strasbourg "Horace" and "Terence," printed about 1490. In the beautiful edition of Tyndale's New Testament, printed by Jugge, 1552, are many of these divided and mixed blocks, which are shuffled about in the most ingenious manner. So many handbooks and "near cuts" to knowledge as we now have, it is a wonder these mixed or composite blocks have escaped notice.—*Notes and Queries.*



THE ETCHER.

By Eleanor B. Caldwell, Los Angeles, California.
Reproduced from a print made from the original etching on copper.

"GEORGE WASHINGTON JOHNSING, wha did you git them chickuns?" George — "Fathah, I dassent tell er lie (proudly pointing to his incubator); I done it with mah little hatch-it."—*A. K. Taylor.*

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From the "Chicago Times-Herald."

THE SUMMER GIRL AND THE SEA SERPENT.

Drawn by Harry O. Landers.

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A BIBLE HISTORY FOR THE PEOPLE.

FOR years the press of The Henry O. Shepard Company has sustained a national reputation for the excellence of the work produced by it, and it now seems that this enviable reputation will extend world-wide, wherever the art of printing is known or the teachings of the Bible are heard. "The People's Bible History" (for sale by subscription only) which has just been issued by this house is one of the most sumptuous specimens of the bookmaker's skill which we have ever had an opportunity of examining. The work is prepared in one and two volume editions, and is bound in plain or padded Russia leather. The edges of the pages are gilded in beautiful solidity, and the numerous illustrations from rare paintings are most delicately and beautifully produced. The letterpress is printed from new type of a simple and dignified character, and the presswork is not to be surpassed and rarely equaled. A complete and comprehensive index adds to the convenience of the book, which in size measures 13¼ inches long by 10¼ inches wide, and contains 1,300 pages. Care, rare judgment and cultivated taste mark its workmanship throughout. Respecting its value as a contribution to Biblical literature, the Rev. Dr. F. Nelson Glover, a Biblical student of deep research, and a speaker of rare eloquence, reviews the Bible History with interest and candor. He writes:

No man could ask for a more lasting memorial than the honor of being the publisher of the "People's Bible History," and while Rev. George C. Lorimer, D.D., is its editor, grateful thousands will recall the fact that Mr. H. O. Shepard made its costly issuance possible.

For years there has been a demand for such a work. Only the theological few possessed the knowledge of Bible history desired by laymen. At last, clergymen of international reputation have jotted down the results of their years of painstaking study in Scriptural lore, and there is no longer a historical chasm between pulpit and pew. Science, ethnology, chronology, and archæology are made tributary to the river of knowledge that fills the gap. Truly benefited the person who, realizing he cannot stop its onflowing, is wise enough to quaff its stimulating waters.

An exceedingly unique tome it is. Bible history and Bible commentary are combined in one, and presented in lucid narrative form. The events are not grouped in mechanical fixedness, in unconnected epochs, but move before the eye of the reader in consecutive panorama. Thus Jewish and Christian worthies don modern dress, and become decidedly interesting characters.

The authors, denominationally, are representative religious instructors, varying as to mental and literary ability, but meeting, as a rule, aroused expectations. What they pen, indicates wise and judicious selection of factual material. This accuracy is highly commendable in a popular work, for few readers have time to verify statements. One could be lenient if there should appear evidences of hurried presswork, but exactness is demanded, and is found, in this work of reference.

England's ex-Premier, Rt. Hon. William Ewart Gladstone, who for sixty years has written M. P. after his name, has been assigned the task of writing the "General Introduction." There is fitness in having one of the laity give a general survey of the position of Scriptures in the world of today. The reader is soon made aware that the "Grand Old Man" believes they are an "Impregnable Rock." Whether boasting that one-third of the globe's population profess Christianity, or discussing the results of "Higher Criticism," this stalwart of the Church is to be respected. None can ignore his brilliant sentences or gainsay his piety. Conclusions drawn from a long life of religious experience and thoughtful investigations are couched in distinct but sublime language, and his closing paragraph deserves rank among English classics.

"From whence came it?" multitudes ask, concerning the Bible. Book I. answers the interrogation as to the Old Testament, and Book XI. as to the New Testament. Four talented writers bring to bear their united learning upon the elucidation of the subject. They are: Rev. Prof. A. H. Sayce, of Oxford College, England, the world's greatest living Assyriologist; Prof. Samuel Ives Curtiss, of Chicago Theological Seminary, whose library gives evidence of its possessor's extended researches; Rev. Joseph Agar Beet, head professor of Wesyan Methodist College, Richmond, England, the adviser of many theologians; and Prof. Caspar René Gregory, of Leipzig University, Germany (now lecturing at the University of Chicago), who already enjoys the honor of having more degrees than fall to the lot of most men in a lifetime. The Hebrew, Greek, and other manuscripts, as to their authorship, texts and compilation, are by this galaxy of profound students graphically and critically discussed, and a careful perusal of their respective books fully informs one of the source of the Bible. The engravings of the parchments are of a high order of art printing, and the letters stand out in bold relief.

"In the beginning" are the first words of Genesis I., and to that prince of exegetes, Dean Frederic W. Farrar, of Canterbury, England, is allotted the honor of expounding the first eleven chapters of Holy Writ, commencing with Creation. While his "Life of Christ" has had hundreds of thousands of readers, these pages will also be read by thoughtful persons everywhere. He is eminently a critical writer, and yet each sentence is enlivened with a marked personality. God, Man, Sin, Deluge, and Dispersion, by aid of his erudite interpretation, are no longer stared at as "at some large sphinx which devours those who cannot read her riddle."

The eloquent pastor of the Plymouth Congregational Church, Chicago, Illinois, Rev. Frank W. Gunsaulus, D.D., and president of Armour Institute, elaborates upon the theme, "The Birth of Moses to the Beginnings of Freedom." There are many poetic flights in this brilliant writer's sentences. Well known as the author of the "Monk and Knight," and as the deliverer of his masterly lectures on "Savonarola," much is expected of his treatment of Moses.

Abraham, Isaac, Jacob, Joseph are the men next receiving historical treatment, and Rev. Elmer H. Capen, president of Tufts College, Somerville, Massachusetts, is the describer. He is a clear thinker, and so interestingly does he write, that Babylonia, Egypt and Canaan assume new features.

Rev. George F. Pentecost, of London, whose preaching is listened to by multitudes in America, England and India, writes of the transition from "The Patriarchal Tent to the Priestly Tabernacle." His chapter on "Primitive Religions" is worthy of the man, and his exposition of the Book of Job will be given attention by those who have hitherto found that portion of Scripture dry reading.

Rev. Robert S. MacArthur, officiating clergyman at Calvary Church, New York city, informs the reader how Israel entered into the promised land. It is easy to see why this gifted preacher is so much in demand as a lecturer. His style is vigorous, clear, and intensely human. Honesty and candor mark the treatment of the peculiar doings of this period. His constant reminder, "Every man did that which was right in his own eyes," enables him to convince his reader that the rough facts can be smoothed out. His chapter on "The Moral Difficulties of the Book of Joshua" will obtain careful and wide reading.

Rev. Martyn Summerbell, of Lewiston, Maine, is the author of Book VII. The monarchial era of Jewish history enables him to pen a full and well-written account thereof. Saul, David and Solomon are the biographies noticed, and these lives, though showing light and shadow, are faithfully

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chronicled. As the book is finished one is led to exclaim, "To err is human, to forgive is divine."

"The coming Methodist Episcopal bishop," to quote the words of his many ardent admirers, conducts the reader from "The Division of the Empire to the Last of the Kings." Rev. Frank M. Bristol, D.D., is indeed a narrative writer. Easy-flowing sentences; containing quick, nervous energy. Elijah, Isaiah, Jeremiah, prophets of note, are rapidly sketched; and learning and insight enables the writer to vividly outline this era.

Kentucky's gift to England, the talented Rev. W. T. Moore, D.D., draws the word-painting of the Captivity and the Return. The librarian of the British Museum could tell tales of this scholar's penchant for books. Having visited Palestine seven times, and dug bricks from buried cities, he is qualified to construct a "harmony" of the chronological data of this period. It will place the editor of London's "Christian Commonwealth," who for over sixty years had piloted that ship of knowledge, in the front rank of date investigators.

A remarkable minister is he who can for forty years be the pastor of a church in a large literary center. Rev. Edward Everett Hale, D.D., of the South Congregational (Unitarian) Church, Boston, is thus distinguished. Book X., from "The Close of the Old Era to the Beginning of the New," is written by him. A careful and skillful historian, his treatment of the theme is of evident worth. His chapter on the "Apocryphal Books" gives much information. Alexander the Great, the Syrian Dynasty, the Maccabean Revolt, the Septuagint, are the leading subjects handled in a thorough manner.

The author of the "Epic of Saul," Rev. William Cleaver Wilkinson, D.D., professor of poetry and criticism in the University of Chicago, writes of "The Christ," from Bethlehem to Calvary. This is the most memorable epoch of all history, and faithfully are the events depicted, with appropriate comments. Literary mannerisms abound, but they add to the charm of the biography.

Ingenuousness and scholarship characterize Book XIII., entitled, "From the Descent from the Cross to the Ascent to the Throne." Rev. Samuel Hart, D.D., professor in Trinity (Episcopalian) College, Hartford, Connecticut, the writer, indites many chaste and beautiful sentences about the Resurrection narratives. Apropos—at this stage of the reading, the engravings of Luke, Mark, John and the scribes will repay careful scrutiny. Chapters on "Immortality" and "Ascension" end a brief but delightful book.

Rev. J. Monro Gibson, the splendid pulpiter of St. John's Wood Presbyterian Church, London, England, pens Book XIV., "From the Outpouring of the Spirit to the Death of St. Paul." Transparent, stimulating and forceful, are legitimate words to convey an idea of its character. The first Christian church is found to be so different from any visible organization of the present, that one involuntarily sighs for primitive Christianity. After describing its deacons, evangelists, missions and martyrs, Paul's travels and acts become the theme of the writer. Of this apostle to the Gentiles, no scene (see engraving) in his life better illustrates the character of the man (when the influence of the spirit of adulation, accorded to the Cæsars of the time, is recalled) than his refusing the offered sacrifices of the people of Lystra.

"The first shall be last," and the one whose portrait, as editor, rightly adorns the first page, writes the last book. "From the Fall of Jerusalem to the Triumph of Christianity" is a magnificent subject, and it receives a masterful treatment. Rev. George C. Lorimer, D.D., here, as always, is equal to the demands made upon him. Beginning with the three conceptions of the "World," according to "Imagination," "Primitive Church," and "Christianity," he philosophically and logically describes the "Fall of Jerusalem," "Apostle of Love," "Advance of Christianity," "Ministry of Christ," "Memorials of Faith," "Times of Terror," and "Labarum of Victory." Eight highly interesting and very instructive chapters, covering 113 pages of this 1,300-page volume. The engravings of Agrippina, Nero, Vespasian, Domitianus, Augustus Cæsar, and Constantine the Great, illustrating this period, are marvels of the printer's art. A surprise to many will also be met in the reproductions of the carvings on the Catacombs. The historical account of Bible history, reaching the "sign"-in-the-heavens century, is due to the editor, and will merit universal approval, for the reader is thus enabled to get a complete view from "Let there be light" to "In hoc signo vinces."

Commendation is due for this superior work of the nineteenth century. Theological works are too numerous, and historical works of a Christian character are too few. Dogma can have no foundation except it be factual. This work is a movement in the right direction, for it removes the rock Churchianity from the track Christianity, and permits the Bible-train to emerge from the tunnel of mystery into the opening of reality.



MISS ELLA R. MATHEWS,
Principal Maid of Honor, Sequoia Carnival, held in Eureka, California, July 18, 19 and 20, 1895.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

PERIODS AFTER ROMAN NUMERALS.—When Roman numerals are used ordinally, the period should be used after them, because in such use the numerals are abbreviations. Thus, "Charles I." means "Charles the First," and should be so read. When the numerals stand for a cardinal or plain number, the period should not be used.

PROPER DISTINCTIONS MARKED BY CAPITAL LETTERS.—The *Proofsheet*, while commending a pamphlet on "Rules for Capitalization, Punctuation and Letter-writing," by Mrs. A. H. Graham, of Knightstown, Indiana, says that Mrs. Graham is guilty of some errors, as in her rule, "Begin with a capital letter all words denoting the Deity." After saying that the practice in the best printing offices is contrary to this rule, it continues: "So, also, with state and territory when referring to a political division of the Union. There is no more warrant for capitalizing state of Missouri than that of state of matrimony or misery." This is just the kind of common thoughtless opinion that is working great harm in undermining all real basis of reasonable practice. What is the warrant for capitalizing Union if there is none for State or Territory? As applied to States and Territories

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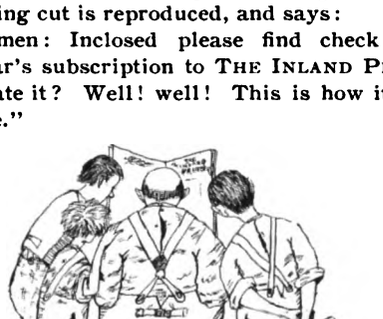
of the United States, these words are capitalized by the best printers, and properly so, according to the same ruling that gives Union its capital. The clearest available clue to the principle involved is found in A. S. Hill's "Principles of Rhetoric," as follows: "A capital letter should begin every word which is, or is used as, a proper name. . . . We should distinguish between the popes and Pope Pius Ninth; between the constitution of society and the Constitution of the United States; between the reformation of a man's character and the Reformation of Luther; between a revolution in politics and the Revolution of 1688; between republican principles [meaning, of course, in the common use as contrasted with such a word as monarchical] and the principles of the Republican party: the foundation of the distinction in each case being that a word when used as a proper name should begin with a capital letter. Good authors do not uniformly follow this rule; but most departures from it probably originate in their own or their printers' inadvertence, rather than in their intention to ignore a useful principle, or needlessly to create exceptions to it." But the writer in the *Proofsheet* does ignore the useful principle, and so do many other writers and printers — but not those who may reasonably be called the best. It is a fortunate fact that the principle remains, and they who do not ignore it are least perplexed in deciding when to use capital letters.

COMPOUND WORDS.— Some recent writings about compound words are so unclear, and so well adapted, mainly by their evident hero-worship, to perpetuate the prevalent lack of agreement, that something more seems necessary as an effort to counteract their chaotic tendency. Simplification is an admitted desideratum; but what is simplification? Is it exemplified by giving to some complex terms a certain form, and to others exactly like them another form? Is it found in practice like that of a New York periodical which prints its title *Book Buyer* and yet has *book-lover* in its text? It is reasonably certain that no person will answer these questions affirmatively; yet the example given is typical of inconsistency that is not cleared by any existing set of rules but one — that of the Standard Dictionary. The writing referred to above says the Standard Dictionary ignores "the rule — laid down by some of the best writers and grammarians — that the accent upon words must largely govern their compounding." This is not true of the spirit of that work, though it is of the letter, the rule not being given as such, although it was sufficiently recognized in determining the forms for the vocabulary. I know this to be true, because I did the work myself. Wilson's "Treatise on Punctuation" is credited with the rule mentioned, which is given as two rules, as follows, and not original with Mr. Wilson, but copied from Goold Brown: "When each of the words of which a compound is formed retains its original accent, they should be united by a hyphen. When the compound word has only one accent, its parts are consolidated, being written or printed without the hyphen." *Bookseller* is given as an instance of consolidation under the second rule, and *ironmonger* as an exception to the first rule; the words are accented exactly alike, and so one rule based on accent should cover both. Wilson gives very few examples, so another book giving the same rules — Soule and Wheeler's "Manual of English Pronunciation and Spelling" — is better for showing that the rules are not applied, even by their makers. Here we find *axle-tree* and *bandyleg*, each with distinct reference to paragraph 206, the rule for no hyphen, and *ballot-box*, referred to paragraph 209, the rule for using a hyphen; here also are *billbook* and *note-book*, *hump-backed* and *hunchbacked*, *flapdragon* and *snap-dragon*, and many other such differences where the accent is undeniably identical. One man's failure to apply his rule would not necessarily vitiate that rule; but examination of a large range of literature fails to disclose any practice consonant with any possible rules based on accent. Another pair of rules cited from Goold Brown are: "Permanent compounds are consolidated; as, *bookseller*, *schoolmaster;* others, which may be called temporary compounds, are formed by the hyphen; as, *good-natured*, *negro-merchant*." *Good-natured* may be called a temporary compound, but calling it so does not make it so; it is as permanent as any word in the language. The great objection to all that is found on the subject in the books mentioned is that it gives no clear statement as to when or why two words should become one. Many phrases that are accented like compound words are never written as compounds, and need not be; and that is why the rules based on accent were not repeated in the Standard Dictionary. Words were submitted to the test of real principle in making that work, and this could not be done so as to satisfy all the personal notions that have arisen from neglect of principle in the course of centuries of carelessness. Close following of that dictionary will undoubtedly give a satisfactory result. Many words given there with a hyphen may reasonably be written in the consolidated form, but none of them should be written as two words. The main point of distinction kept in view by the editor was that between compounding and separation; but he had to choose between the two forms of compounding, and in doing so he followed as closely as he could determine the *best* usage. For the most practical aid in this matter, the book entitled "English Compound Words and Phrases," being a full list of such terms as given in the Standard Dictionary, is recommended. The theory applied in that book and the dictionary is given more fully in the same author's earlier work, "The Compounding of English Words." This theory is the result of years of close study by one who began the study with a prejudice as strong as possible against frequent use of hyphens, but who was fully determined not to publish anything but the best and truest exposition of principles. Both books are sold by The Inland Printer Company.

HOW THE INLAND PRINTER IS RECEIVED.

Mr. Thomas F. Challinor, secretary of the firm of Challinor, Dunker & Co., art printers, No. 1721 Carson street, Pittsburg, Pennsylvania, writing under date of August 7, illustrates his letter with a pen drawing, from which the accompanying cut is reproduced, and says:

"Gentlemen: Inclosed please find check for $2 for another year's subscription to THE INLAND PRINTER. Do we appreciate it? Well! well! This is how it is received in our office."



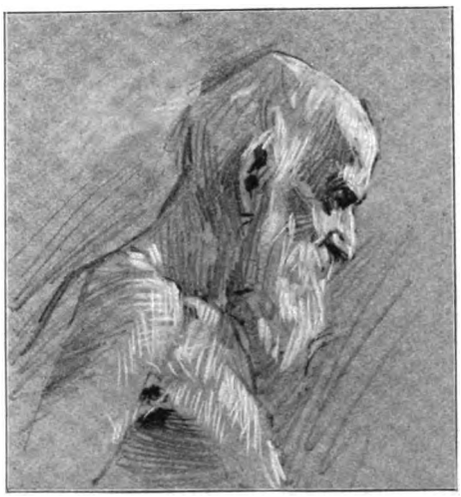
How THE INLAND PRINTER is received by the staff of Messrs. Challinor, Dunker & Co., Pittsburg, Pennsylvania. There are others!

WE are subscribers to THE INLAND PRINTER and enjoy its monthly visits as only those who have a love for the "art" can. We think we get more for the money in THE INLAND PRINTER than in any other journal we have access to.—*John E. Rowe & Son, Newark, New Jersey.*

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J. C. LEYENDECKER, ARTIST.

THE frontispiece to the present number of THE INLAND PRINTER, with the sketches which embellish this page and the two pages following, represent to a fair degree the quality of the work produced by Mr. J. C. Leyendecker, one of Chicago's artists whose creations are full of



DRAWN BY J. C. LEYENDECKER.

individuality and strength. Mr. Leyendecker was but eight years old when he came to Chicago from Germany. He has sketched and drawn as far back as he can remember, and while at school and afterward he has regularly attended the evening school at the Art Institute. When fifteen years old he took a position with Manz & Co. to learn the business of general engraving and designing. The discipline and steady application forced upon him by this position has proved valuable to him as a beginner, but now he has developed beyond the boundaries of this position, and in the fall intends to leave America to spend a few years in Europe, devoting his time to study almost entirely.

In Mr. Leyendecker's work there is uniformly great depth of feeling, and a breadth and a strength that is remarkable in the work of so young a man. We hope to be able to exhibit other specimens of his work in the near future.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

PACKING A CYLINDER PRESS FOR GENERAL WORK.—K. M. C., of Oshkosh, Wisconsin, writes: "Will you tell me what you consider the best packing for the cylinder of a press for general work?" *Answer.*—If you will consult "Presswork," as published by the Inland Printer Company, price $1.50 postpaid, you will there be more fully informed on all kinds of packing for different purposes than can be done in this limited space.

ABOUT A COLOR PRESS.—H. N. W., of Louisville, Kentucky, wants to know if "a press for printing in a number of colors, say, four, five or six, has yet been invented that will feed sheets, not the regular 'roll' paper, and is it a practical machine for all kinds of label work and high-grade color printing that requires a perfect register." *Answer.*—No such color press has as yet been announced in the market; but there is little limit to the possibility of one being built for the class of work mentioned; provided, the price for it can be put up. American press builders know no such word as "failure," when the equivalent is in sight.

PRINTING HALF-TONES ON TWO-ROLLER PRESSES.—C. E. L., of Gibson City, Illinois, asks: "Is it possible to print half-tones to advantage on a two-roller press at a speed of 1,200 an hour? Must not the overlaying be stronger than on a press with more roller surface?" *Answer.*—Half-tones cannot be printed properly nor to advantage, necessarily, at the speed indicated, nor at a lower speed on two-roller presses. If such plates must be worked on a two-roller press the overlaying should be made heavier than otherwise; but this hazards the durability of the plate and quick "wear down" is the finale.

COLORS FOR CHROMOTYPE PRINTING.—A. E. V., of Manchester, New Hampshire, propounds this question: "What kind of red, blue and yellow are used for chromotype printing?" *Answer.*—This is a wide question, because of the absence of a subject to be printed and the probable absorption or non-absorption of the stock to be printed upon. The most usual shades of color used for general chromotype work are medium lemon-yellow, carminated-lake and bronze-blue, or a combination of bronze and milori blues for bright blue; cobalt blue may also be used alone or in combination. The colors which require most attention and skill are red and blue. If you will examine specimens of chromotype printing you will invariably see little blocks of the several colors used at the bottom of the prints. See THE INLAND PRINTER for August, opposite page 473.

CUTTING LABELS.—D. M. S., of Troy, Ohio, writes: "You will find label printed in two colors, and run two on a sheet. I wish you would please tell me the reason the



Drawn by J. C. LEYENDECKER for "Micah Clarke," by Conan Doyle. Courtesy of E. A. Weeks, Chicago.

printing was cut into when the foreman cut them apart, as every sheet was registered and the gauges were not changed during the feeding of the entire lot. Tell me whose fault it was that the job was spoiled. The foreman says it was the feeder's fault, but I do not agree with him." *Answer.*—The copy of label sent us is accurately registered and well

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printed, reflecting credit on the presswork. How your foreman can justly attach blame to the feeder because *he* failed to properly cut out the labels is beyond our comprehension. The work has been "bled" or cut into, in this way, very likely: the width of the label is 1⅜ inch, the clamp on the

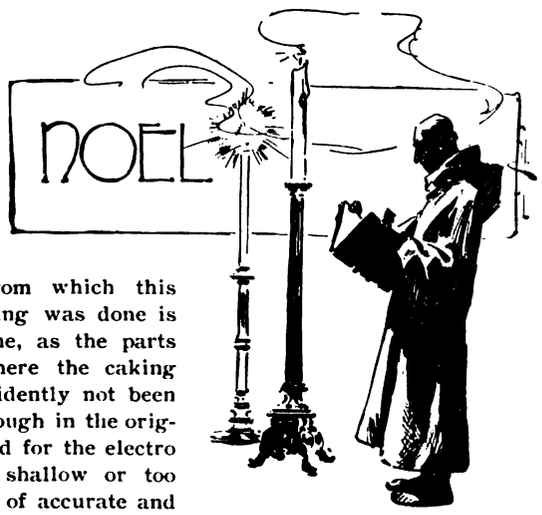


Drawn by J. C. LEYENDECKER for "The Shadow of a Crime." Courtesy of E. A. Weeks.

cutting machine is hardly less than 1¼ inch wide, and, to make even cuts of so narrow a label, considerable "guesswork" would have to be done by the foreman, especially in the absence of any sure method not forming a part of the machine.

HOW TO KEEP JOB PRESS ROLLERS.—T. F., of Lehighton, Pennsylvania, writes: "What and how is the best way to keep rollers for a Model job press from hardening and cracking? Also, what is best to wash them in (also type), lye or benzine?" *Answer.*—In summer, if your rollers are made of glue and glycerine, and especially if the rollers are inclined to be "mushy" and will not take up nor distribute ink, they should be kept in an open rack, built three or four feet from the floor and set in the driest place you can find—as far from windows as possible, that they may not absorb humidity or moisture while in the roller rack. If the rollers are made of glue and molasses, known as "old style composition," then it will be best to keep them in a moderately close cupboard, or box, placed on or down near the floor, so so as to secure and retain cool moisture while not in use. In winter, glycerine and glue rollers should be kept where there is warmth and dryness. In the case of old style composition rollers, it is best to keep these in a close box, in the bottom of which a damp sponge, a little moistened sawdust, a wet rag or a quantity of water in any handy vessel should be placed. Rollers kept in these conditions are ready to be put in press at any time. Of course, the rollers should be cleaned off before being laid away in the receptacles. Rollers of all kinds can be securely and economically kept in working condition by being lightly faced up with machine oil at quitting time, and put away or left in the press; it being only necessary to carefully wipe off the oil and slightly sponge off the face of the rollers preparatory to working them on press. Moderately strong lye is the proper thing to wash off type forms with. Very weak lye may be used to sponge up old rollers, but this should be cleaned from the roller with a sponge dampened in clean water. Strong lye and benzine crack rollers quicker than rough usage; hence, either of them should be used moderately. For wash-ups, try turpentine, astral oil or coal oil, rather than benzine.

CAKING OR FILL-UP SPOTS ON HALF-TONE PLATES.—J. F. M., of Westchester, New York, has sent us a printed impression of a 9½ by 5½ inch half-tone illustration, which shows mottled spots in the printing, regarding which he says: "I bought an electro of this plate from a Chicago firm, and have had considerable trouble with it. I take the liberty of asking some information from you regarding the cause of the trouble, and I therefore inclose a copy of the illustration as it was running on the press, and have marked the spot where the ink seems to cake. Perhaps it would be well for me to state just what has been done with it in preparing it on the press. The cut has been worked off on a two-roller pony press, and the inks used a $2 black and a $3 yellow mixed together. The rollers are new and work first-class on all other work. The overlay has been placed two sheets below the tympan; and the ink cakes in the same spot if it is worked without the overlay. Bearers and cylinder are properly set, and, I may add, I have changed the ink and used maroon and sage green, with the same result." *Answer.*—After a careful examination of this piece of printing, our deductions are simply these, and they cover many cases of a similar kind that come to us almost regularly. The first observation of the work has led us to the belief that our correspondent is not familiar with presswork on half-tone plates, for the make-ready is neither appropriate nor good, the overlaying being of the feeblest kind. The pressman has not exercised sufficient boldness in bringing out and relieving the numerous shades and tones with which this beautiful half-tone wash drawing abounds. We can readily believe the correspondent's statement, that the plate worked as well without the overlay as with it. Of course it did, and for the reason stated by us. The whole text is *flat* and without soul. Secondly, the ink used, no matter what its price may be, has not been sufficiently triturated to secure the best results; and instead of the soft color that black and lemon yellow, mixed in proper proportions, should yield, there is a black of very doubtful color as a result. The paper stock used is of magnificent quality, and the coating all that could be desired for the strongest half-tone ink. Thirdly (and we will here modify our criticism), the electro from which this piece of printing was done is not a good one, as the parts alluded to, where the caking occurs, has evidently not been etched deep enough in the original, or the mold for the electro has been too shallow or too dirty to permit of accurate and deep facing in the electro-battery. Many an otherwise good plate is spoiled in this way, as indeed many a splendid electroshell has been ruined in the straightening up by the



DRAWN BY J. C. LEYENDECKER.

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electrotype finisher. As the plate appears from the printing, it is certainly not possible to produce satisfactory work from it. Lastly, let us add that two-roller pony presses are not adapted for first-class half-tone printing, especially on such subjects as the one before us, no matter what people may say to the contrary. The manner in which the ink has been laid on this plate is full proof of this statement, as it shows too plainly that an impracticable thing has been attempted.



DRAWN BY J. C. LEYENDECKER.

ABOUT THE INLAND PRINTER.

Mr. J. W. B. Jones, foreman Victorian Printing Works, Melbourne, Australia, in a recent letter to The Inland Printer Company, says: "I take THE INLAND PRINTER every month and have done so for the last thirteen years, and would not miss a single number for double its cost." In nine cases out of ten those who once subscribe for THE INLAND PRINTER continue taking it right along. There is so much of interest and value to them in its pages that they cannot afford to be without it. If you have not already learned of the advantages to be derived by being on our subscription list, do not delay, but remit 20 cents for sample copy, or send $2 for a year's subscription. You will not regret having made the outlay. Volume XVI begins with the October issue. There is no better time to start. We can still furnish the numbers of Volume XV, beginning with April, 1895, to those who so specify.

LECTURER—"In conclusion, I desire to say that while I do not claim for my system that it will make prodigies of all who avail themselves of its advantages, yet I do claim that by its use weak memories are made strong and all are enabled to be the possessors of reliable memories that will not desert you in the time when you most need them!" (Twenty minutes later), Lecturer, to street Arab—"Johnnie, if you will find the name on this card registered at any of the hotels on this street, I will give you a quarter. I will meet you here. Hurry up!"—*Arthur K. Taylor.*

RECENT TYPE DESIGNS.

Barnhart Brothers & Spindler, Chicago, are just putting out a new series called "Oliphant" that will probably command attention. The seven sizes at present cut run from

Stone Cutters Third Annual Dinner

OLIPHANT.

twelve to seventy-two point. A line is here shown, but a better idea of the face can be had by reference to the full-page specimen.

The special insert sheets bound in connection with our regular type specimen pages present in attractive manner the new "Bradley" series, cast by the MacKellar, Smiths

American Type Founders Company

BRADLEY.

& Jordan branch of the American Typefounders' Company. The letter is one which promises to have a large sale. A sample line is shown herewith.

The A. D. Farmer & Son Typefounding Company, New York and Chicago, present this month their "Abbey Text," a letter on which they have been working for some months

A.D.Farmer & Son Type

ABBEY TEXT.

past. It is made in seven sizes, from twelve to sixty point, and is a very effective letter, especially when used in the way shown in the specimen page.

The Inland Typefoundry, St. Louis, have recently brought out the "Cosmopolitan" series, a specimen of which is here given. This letter is made in sizes from twelve to

Cosmopolitan Series

COSMOPOLITAN.

forty-eight point. They are also cutting the sixty-point size and may conclude later to cut the ten and fourteen point sizes. The St. John series, a page of which was shown in

St. John Series

ST. JOHN.

the August number, is another of their new faces. Their art border and new art ornaments are also among their recent creations.

The Crescent Typefoundry, 358 Dearborn street, Chicago, present a page showing three sizes of the "Iroquois Condensed," which will be appreciated by printers who

BEAUTIFUL Type 1895

IROQUOIS CONDENSED.

have already purchased their Iroquois series. They intend to make this letter in other sizes, which will soon be along. Another of their new productions is the Yost typewriter

The Yost Typewriter Type

YOST.

type, made with all the extra characters, and an exact reproduction of the work done upon that typewriting machine.

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USEFUL AND CONVENIENT.

W. Howard Wright, legal and commercial printer, Pittsburg, Pennsylvania, writes: "I am using your 'Inland Printer Account Book,' and thank you for its usefulness and convenience.

REVIEW OF SPECIMENS RECEIVED.

IN reply to the note headed "Suggestions in Type Arrangement," on page 517 of our August issue, a large number of specimens have been sent in. The space and time at our disposal do not permit of adequate treatment of the subject in this number, and it has been decided to give the matter the attention it deserves in the issue for October.

FROM Frank B. Covington, Olympia, Washington, a few samples of everyday work, showing ability in display and neatness in presswork.

JOHN M. WEIGLE, Augusta, Georgia: Business card, neat in design and composition. We do *not* think the tinsel effects an improvement on the plain card.

FROM Wayne County *Press*, Fairfield, Illinois: Some everyday work of an ordinary character, there being nothing striking about either composition or presswork.

THE Attleboro *Press*, Attleboro, Massachusetts: Business card and blotter, both neatly designed and well printed. Arrangement of colors on blotter is good.

CUNNINGHAM & Co., Williamsport, Pennsylvania: Some very fine samples of job printing and embossing. Composition and presswork are of excellent quality.

DOANE BROTHERS, Truro, Nova Scotia: Sample cover, showing engraving, printing and embossing, all done by J. W. Doane. A very neat and attractive piece of work.

CHARLES E. SMITH, with Kenton *Free Lance*, Kenton, Ohio: Billheads, letter-heads, etc.; fairly good, but some show room for improvement in display. Presswork is good.

THE E. R. Callender Printing Company, Kansas City, Missouri: Samples of jobwork, including programmes. Fairly well executed; the programme of high school exercises is, however, an excellent production.

O. G. BOORN, Adams, Massachusetts: Note-head; poorly designed. If border work was printed in pale tint and a bolder type used for name, and the words "Book and Job Printing," a much better job would be the result.

JOSEPH M. GORDON, 56 Cannon street, New York, sends some specimens of half-tone work for review. They are fine specimens of presswork, the lights and shadows being artistically treated. "An Easter Morn" and "Fanny Purdy Palmer" are especially good.

H. L. BLAIR, with Holyoke Envelope Company, Holyoke, Massachusetts: Some very neat samples of rulework, which must have taken considerable time to execute. The curves are almost faultless, and joints perfect. Designs are original, and well balanced.

PHILIP M. CUNNINGHAM, foreman with Simpson & Lyall, 133 West Twenty-fifth street, New York: Business card, set in Jensen Old Style, with rule border and ornaments in red, balance in deep green, with pale green tint background, producing a pleasing effect.

FROM Ben. Ed. Doane, Jasper, Indiana: Specimens of cards, bill-heads, etc., most of which are printed in bright green and red. There is too much color about them to entitle them to be called good samples of jobwork; they partake more of the nature of a circus poster. Try quieter colors.

FROM Victorian Printing Works, Melbourne, Australia, we have received a package of jobwork which shows that their office is fitted up with the latest styles of American type and borders, and that they have skillful compositors and artistic pressmen to manipulate the same. All the samples submitted are up-to-date in every particular.

SCHOLL BROTHERS, Williamsport, Pennsylvania, submit sample of note-head printed in brown, gold and greenish tint—a very neat piece of work. The central portion of heading, which includes the word "Printers," is engraved, and the type is arranged about same in a tasteful way. The presswork is clean and the register good.

"J. H. M.," Chicago, has been setting type one year and reading THE INLAND PRINTER during that time. He sends a few samples of composition, which show that he has not wasted his time nor neglected his opportunities. The work is very well done, and we hope the next time he sends specimens for review he will send his full name and address.

M. F. CHURCH, foreman of the jobroom of Berkemeyer, Keck & Co., Allentown, Pennsylvania, forwards several samples of jobwork—mostly programmes and booklets, the composition of which is excellently displayed and the presswork of good quality, showing that care and attention to details form a conspicuous part of the work of supervision.

SOME time ago we had occasion to mention the work of the press of the Classical School, at Milford, Delaware. This, we are pleased to state, has been the means of bringing together two old school friends—Mr. R. T. Sloss, proprietor of the Classical School, and Mr. J. T. Corell, of the Corell Press, 21 University Place, New York. The correspondence opened by the two old friends has culminated in the combination of their offices. Some interesting specimens of the advertising matter turned out by them have been received and reflects great credit upon their taste and artistic skill.

GEORGE E. COLE & Co., 86-88 Dearborn street, Chicago, have issued a neat booklet entitled "Seven Pages," setting forth the superiority of their work in the various departments of printing, bookbinding, etc. The work is printed in chocolate and pink on Irish linen stock, and is a neat and attractive piece of work. Walter H. Munroe, the designer, is deserving of praise.

A SPECIMEN of the three-color half-tone process work from the Heliochrome Company, Limited, 122 Elgin Crescent, Notting Hill, W., London, England, has reached this office. One of the pictures is the "Coldstream Guard," reproduced from hand colored photogram; the other a peacock's feather made direct from nature. The work shows very satisfactory results.

C. J. OTT & Co., printers, 99 Maiden Lane, New York, send us some advertising cards bearing the picture of a brownie policeman and entitled "On the Beat." "Honesty is the best policeman" is the phrase with which they preface their statement that they give a dollar's worth of printing for a dollar. The type display admits of improvement, the sizes used being too nearly uniform.

A FOUR-PAGE card, issued by the Toronto Lithographing Company, Toronto, Canada, is an admirable piece of lithographic colorwork. The designing, draftsmanship and arrangement of colors form an artistic ensemble, representing the destruction of their building, on January 7, 1895, by fire, and the rapid manner in which they rose, Phenix-like, from the ashes. It is a pleasing souvenir, worth treasuring.

FROM Hicks, "The Printer," Berlin, Wisconsin, we have received a business card and blotter, the design and execution of which are superior in every respect to much of the work now issued by art printers. The delicacy of the colors used for tints, and the solidity and brilliancy of the red used for the name are very striking. His motto is, "Particular People are the Ones We Please," and they must be very particular indeed who would not be pleased with such good work as the samples submitted.

FRED C. WIESSNER, with John Cox's Sons, Baltimore, Maryland, forwards some samples of fine booklets; also book of 426 pages and cover descriptive of Summer Tours on the Baltimore & Ohio Railroad. The work is admirably executed, especially the presswork, being even in color throughout, clean, and the half-tones being exceptionally clear. So well is the work done that it is almost impossible to select any one part as being better than another. The lithographed covers are also very fine samples of work.

FROM the American Typefounders' Company comes a tasty booklet called "Facts for Printers," set in old style type and printed in black and red, with large margins, and stitched with silk floss in keeping with the character of the printing. The feature of the work is that it shows the material which their company are the only makers of in America, such as Brilliant type, Greek, Hebrew, Rabbinic, Russian and music type. The daintiness of its get up and the value of its information will cause this little advertisement to be preserved. There is no imprint on it.

CRITICISM is asked for in respect to a business card for the printing house of George H. Buchanan & Co., of Philadelphia. We reproduce the design herewith. In the original it is printed in a dark green ink with the first letter of each word in red. There can be no question of the card being

GEORGE H BUCHANAN AND COMPANY + 418 420 AND 422 LIBRARY STREET PHILADELPHIA



AT THE SIGN OF THE IVY LEAF

PRINTING

attractive from its daring simplicity any more than there can be any question of the weakness of the design. The friends of simplicity in type effects in considering this design would be in much the same position as the old Scotch lady when she was permitted to taste tea for the first time: "Oot o' compliment t' ye," she said, "Ah'l jist gar mysel like it"—make themselves like it.

"THE Gas, Coal and Iron Interests of Western Pennsylvania," is the title of a book of 210 pages, 7½ by 11 inches, oblong, printed on heavy enameled paper, and strongly bound in Russia leather. It is published by the Fort Pitt Engraving Company, of Pittsburg, Pennsylvania, and is from the press of Joseph Eichbaum & Co. The principal feature of the book is the numerous half-tone engravings, produced by the above-named company, and which are beautiful specimens of that process. The letterpress portion of the work is entertaining and useful, abounding in statistics relating to gas, coal and iron. The work was compiled for the Pittsburg meeting of the Western Gas Association, and apart from its value as a souvenir of the occasion, will doubtless be preserved as an excellent example of the printers, engravers and bookbinders' art.

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VERBUM SAP.

The printer man bemoaned his luck,
His trade had passed away,
The cheerful chink of brighter days
Was but a memory.

His rival though, across the street,
In summer time or winter,
Was busy — for sagaciously
He took THE INLAND PRINTER.

CHICAGO NOTES.

THE firm of Crignon & O'Leary is now known as the O'Leary Printing Company.

E. FISHER, whose printing office was located at 373 Dearborn street, died suddenly on August 1.

SLASON THOMPSON & COMPANY, printers, 180 Monroe street, made an assignment on August 8.

EMIL SCHOENNAUER, an employe of the *Daily Tribune*, has purchased a printing outfit, and is to be found at 341 Twenty-third street.

MESSRS. T. A. Mole and George F. Barden, of the Fairfield Paper Company, Fairfield, Massachusetts, were recently in Chicago making arrangements for the sale of their output in this city and the West.

MR. C. D. MEAD, formerly president of the Chicago Paper Company, has sold out his interest. The present officers of the company are: W. C. Gillett, president; A. T. Hodge, vice-president; G. W. D. Forrest, secretary.

MR. NIXON WATERMAN, the poet, is now connected with the *L. A. W. Bulletin and Good Roads*, of Boston, Massachusetts, and in the columns of that interesting paper his personal influence is manifest in its increased brightness and snap.

ROBERT FERGUS, founder of the oldest printing establishment in this city, celebrated his eighty-first birthday on August 4. He came to this country from Scotland in 1829, intending to settle in Milwaukee, but located in Chicago instead.

A CIRCULAR entitled "Everything But Circus Posters" announces the organization of the printing firm of Willard Moffett & Co., of Morgan Park, Illinois. They have taken quarters in the Cormack block, and have facilities for turning out the best work.

GOLDING & CO'S new branch in New York city is under the management of Mr. Frank Estes, who was for many years in charge of their office in Chicago. Mr. Estes' success in building up a good business here presages a bright future for the New York office.

JAMES J. GILMARTIN, foreman of the printing press department of the H. S. Crocker Company, of San Francisco, California, was a visitor in Chicago during the latter part of August, and made a close inspection of a number of the more important printing offices.

DURING the past month, the firm of Pelton & Groff have been added to the list of printing offices in this city. Each of these gentlemen being up-to-date printers, with valuable business experience, their success is assured. The new firm is located in the Caxton Building, 334 Dearborn street.

HENRY TAYLOR, JR., & CO., bank note and commercial engravers, 69 Dearborn street, Chicago, have recently produced a most excellent portrait of the late Mr. James W. Scott. The work is produced by copper etching and is printed on Whatman paper with sumptuous margins.

MAJ. JOHN L. RANSOM, formerly the popular manager of the Libby Prison War Museum Association, has associated with him James Hinchey, of Michigan, and under the firm name of Ransom & Hinchey, are conducting a real estate and loan and printing business at No. 466 Fifty-fifth street.

OF Will H. Bradley, the American decorative artist and illustrator, the *Revue Franco-Americaine* says: "Bradley's talent is delicate and acute and strangely suggestive. Such an artist cannot be isolated in his country, and it causes us to feel attracted by this germinating art beyond the sea and to regret that Paul Bourget, in his book on America, should have given us no hint of it."

MR. E. RAYFIELD, formerly with the E. P. Donnell Manufacturing Company, is now looking after the interests of the Seybold Machine Company, makers of bookbinders' machinery, Dayton, Ohio, in Chicago and the West. His office is with Ford & Hill, 371 and 373 Dearborn street. Mr. Rayfield has for nearly two years been selling machinery on his own account, and has made many friends among the craft, who will no doubt continue to deal with him now that he represents the Seybold Company.

THE Advertisers' Club held their regular monthly banquet on the evening of August 6, at Kinsley's. The table was set for twenty-seven covers, and W. A. Hutchinson, of the *Tribune*, presided and acted as toastmaster. The speech of the evening was made by S. S. Rogers, of the *Record*, on "The Desirability of Divorcing the Editorial and Business Departments of a Newspaper." After this subject had been debated at large, James Rodgers, of New York, spoke on the "Art of Display Advertisements."

FOLLOWING is the result of the annual election of officers of Chicago Typographical Union: President — W. S. Timblin, 571, Victor B. Williams, 499; vice-president — C. F. Sheldon (no opposition), 1,054; secretary-treasurer, William McEvoy, 732, Charles T. Gould, 353; organizer, Harry G. Martin, 543, Harlan H. Hull, 530; board of trustees, J. C. Hutchins, 1,067, A. Allison, 1,075, H. A. Crowell, 1,075; sergeant-at-arms, Frank Sloan, 1,068; business committee (five to be elected), A. C. Rice, 883, Samuel Wymer, 873, William R. Delano, 620, George W. Harris, 953, James W. Marsh, 936, Ed F. Brackert, 821.

MR. F. H. BOYNTON, for fifteen years or the greater part of that time in the employ of Barnhart Brothers & Spindler, or the Minnesota Typefoundry Company, their northwestern branch, has turned to his old and much loved field, the Pacific coast, where he will represent the Seattle branch of the Minnesota Typefoundry Company, traveling the greater part of the time and giving his attention to machinery — the machinery interests of Barnhart Brothers & Spindler. Mr. Boynton has for two years occupied a prominent place in the local house and has won golden opinions from the firm and from its customers. The climate of Chicago did not agree with him and the new position was created for his benefit. The transfer of Mr. Boynton involves a number of



TAILPIECE — DRAWN BY MISS NAN MERSHON BROWER.

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changes, and in accordance with the policy of the house various old employes have been advanced a notch each, Mr. A. A. McEwen having taken Mr. Boynton's desk in charge of the machinery department; Mr. C. M. Morse taking Mr. McEwen's chair and Mr. W. Dunston taking Mr. Morse's position as booking clerk of the country order department. Mr. Dunston, who had charge of the branch business, is succeeded by Mr. Frank from the shipping department. Everybody seems happy under the new arrangement.

THE directors of the Chicago Trade Press Association announce with deep regret the sad and sudden death of one of its members, Mr. Bjoerne Edwards, publisher of the *American Contractor*. Mr. Edwards was killed by falling from the eighth story of his own building, the Lincoln Park Palace. At a special meeting of the board of directors of the Chicago Trade Press Association, the following resolution was unanimously adopted:

WHEREAS, An all-wise Providence has called hence one who has long been associated with us in the fraternal bonds of this association, be it

Resolved, That in the death of Bjoerne Edwards, the Chicago Trade Press Association deplores the loss of an able, progressive member, and extends to the family and friends its sympathy in this hour of affliction.

THE liability of the charitably disposed to have their confidence abused is perhaps more evident in the printing business than in any other. The following extract from the Chicago *Dispatch* of August 7 gives an instance in point:

The jury which yesterday heard the evidence against Edward Lynch and Robert Darrow, charged with forgery, returned a verdict of not guilty after half an hour's deliberation today.

"Do you want to thank the jury for its commendable work?" asked Judge Baker in a sarcastic tone of voice, addressing Assistant State's Attorney Todd. Mr. Todd shook his head, and the court said, addressing the jury, "Stand aside."

Lynch and Darrow were accused of forging the indorsement of Mrs. Ida Bamford to a check for $25 and obtaining the money upon it.

Some time ago George Bamford, a pressman, suffered the loss of one hand. Lynch and Darrow are claimed to have gone to Samuel Bingham's Son, manufacturer of printers' rollers at 22 and 24 Custom House place, and represented to the firm that they were getting up a subscription for the benefit of Mrs. Bamford. A check for $25, payable to Mrs. Ida Bamford, was given them by the firm, signed by William T. Hodge, the treasurer of Samuel Bingham's Son, and countersigned by M. F. Bingham. The men are said to have forged Mrs. Bamford's indorsement and secured the money. The check could not be produced on the trial, as it had been lost, but witnesses swore to the forged indorsement.

The state's attorney is considering the idea of having Lynch and Darrow indicted on a charge of obtaining money by false pretenses.

NEWSPAPER GOSSIP.

REPORT from Walter Scott & Co., Plainfield, New Jersey, has been received to the effect that their plant is being pushed to its utmost capacity in an effort to fill orders now on hand. Presses are being built by them for the Pittsburg *Post*, Baltimore *Herald*, Washington *Post*, Passaic (N. J.) *News*, and a number of other daily papers.

THE July number of *Newspaper West*, published by Ewing Herbert, Hiawatha, Kansas, is out. The cover design would lead one to suppose that the artist had a copy of *Newspaperdom* at his elbow when making the drawing. The matter in it is bright and spicy, and the advertisements are well set, but it is hoped the make-up and press-work will be improved on the next edition.

EDITOR J. E. SUTTON, of the Logansport *Reporter*, one of the brightest of Indiana's many bright daily papers, has returned from an eight weeks' trip abroad. Editor Sutton's admirers have had an opportunity of following him in his travels through the medium of a series of letters from his pen in the *Reporter*, the warm interest manifested in which has determined him to publish them in book form.

WE acknowledge the receipt of a copy of *Wimble's Monthly Reminder*, published by F. T. Wimble & Company, Sydney, N. S. W., a creditably printed sheet calling attention to the printers' materials they have for sale, and circulating quite largely throughout Australasia. The *Reminder* was started as a four-page sheet, but has been increased to eight pages, and we are informed that possibly the publication will be brought out as a regular trade journal and of more ample proportions, if the plans now in mind are carried out.

THE 1895 edition of the "Reference Directory of Booksellers, Stationers and Printers," published by the Industrial Information Company, 156 Fifth avenue, New York, is now in the hands of subscribers. The work seems to be carefully compiled and edited, is well printed, and will be found of great value to those desiring the addresses of the firms in the various trades it deals with. The general plan of the work is similar to former editions, but there have been a number of changes which makes the work more valuable than the older issues. No firm having dealings with printers or any trade in any way connected with the printing business should be without one of these valuable books.

OF INTEREST TO THE CRAFT.

THE marriage of Mr. George D. Graham, Pacific Coast agent for Charles Eneu Johnson & Co., and Miss Elizabeth M. Tobelmann, took place at San Francisco, California, on August 28.

WHAT is claimed to be the best eight hours' work ever done on a typesetting machine has been accomplished by Eugene Taylor, a Mergenthaler compositor employed on a Denver paper. In eight hours Taylor set 65,000 ems, the machine being geared to eighty-eight revolutions.

THE *Masonic Opinion*, of Washington, publishes a short biographical sketch of Mr. Charles W. Otis, together with portrait. Mr. Otis is a well-known member of the proof-room force of the Government Printing Office, and the well-deserved praise of the *Masonic Opinion* will be received with satisfaction by his fricnds generally.

THE recent election of officers for New York Typographical Union, No. 6, was a decided administration victory throughout. Samuel B. Donnelly was elected president; W. F. Speer, vice-president; William Ferguson, secretary-treasurer; Thomas J. Robinson, sergeant-at-arms; Joseph T. Carney, reading clerk. President Murphy was not a candidate for reëlection, a circumstance which was a matter of regret to his many friends in the union. Secretary-Treasurer Ferguson came up with his usual handsome majority, his total vote being the largest polled where there was opposition. President-elect Donnelly is a young man and comparatively new in union affairs; but his election is generally regarded with satisfaction.

ON Thursday evening, August 8, the guests of the United Typothetæ of America were entertained at a banquet at the West Hotel in Minneapolis, at which the ladies of the party were given a chance to say pleasant things about the Twin Cities. Mrs. Ennis, wife of Col. Richard Ennis, of St. Louis, spoke among others. Mrs. Ennis said:

LADIES AND GENTLEMEN,—Our president, Mr. Andrews, has suggested, I might say ordered, that I speak to you. He evidently thinks he needs a severe penance after so much pleasure. As a rule I am prone to rebel at commands, but this one happens to be a pleasure as well as a duty, so I cheerfully obey, and voice the thanks of the visiting ladies of the United Typothetæ for the sumptuous entertainments we have received in both cities. Twin cities they are in every way, with their beautiful parks, lovely lakes, magnificent residences, unsurpassed enterprise and most generous hospitality. When asked which we like best, the reply comes: "How happy I could be with either, were t'other dear charmer away." We have enjoyed every moment we have tarried with you. Our visit is written in our memories with a sunbeam that will brighten our lives each time we shall recall our delightful stay in the beautiful Twin Cities of the great Northwest.

THE *Daily Bulletin*, of Bloomington, Illinois, under date of August 13, notes the resignation of Mr. James T. Roney as the active manager of the Pantagraph Printing and Stationery Company. Mr. Roney has been connected with the commercial printing department of the *Pantagraph* and with

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the company for twenty years, and devised and promoted the independent organization. The plant and establishment is one of the largest and most thoroughly equipped in the West, and did as much business as any like house in this part of the country. It employs a large force of mechanics and has representatives on the road. Mr. James T. Roney is well and favorably known to the printing interests throughout the country. He aimed high and established a business of such proportions in a provincial town as it was assumed could exist only in the larger cities. He is a thorough-going printer, both practical and supervisory, and had a particular tact for details, to which may be ascribed much of his really substantial success in management. As a member of the social and business community, Mr. Roney has earned and been accorded universal respect, and if he should conclude to leave Bloomington his departure will be generally regretted. There is nothing definite regarding his future plans.

TRADE NOTES.

JED SCARBORO, the Brooklyn (N. Y.) ad. writer, has removed his office to the Arbuckle Building, 367 Fulton street.

CRANE BROTHERS, Westfield, Massachusetts, are sending out a facsimile of the diploma awarded them at the California Midwinter Exposition, printed upon their ledger paper.

THE "darkey" pictures in the first pages of this issue were reproduced from photographs taken by Russell Brothers, of Anniston, Alabama, who make a specialty of views of southern life and scenery.

THE Kastner & Williams Paper Company, Holyoke, Massachusetts, report that their best sellers at present are the "Official" linen, "Official" bond, "Franklin" ledger and "Portsmouth" superfine.

AT the annual meeting of the L. L. Brown Paper Company, Adams, Massachusetts, the following officers were elected: C. C. Jenks, president; A. B. Daniels, treasurer; W. S. Jenks, clerk; L. L. Brown, W. S. Jenks and C. C. Jenks, directors.

THE Byron Weston Company, of Dalton, Massachusetts, are now making writing papers in white and blue, laid and wove, of 17 by 22 and 19 by 24 sizes, and of several different weights. If these papers are up to the standard of their ledger and record papers, consumers may look for something nice.

HERBERT L. BAKER, manager of the Buffalo branch of the American Type Founders' Company, has sent us a copy of his little publication, the *Buffalo Printer*, for July. It has several pages of interesting reading matter, but is mostly taken up with display of the Jenson series, in sizes from 8 to 72 point.

ALL the mills in Holyoke report improvement in trade. Even now several mills have from one to two months' run of orders ahead, and all are advising regular customers on special lines to place orders now to avoid delay when the fall orders come in from the tardy ones who wait till the last moment, and who are the ones who are always in a rush.

ONE of the latest advertisements of the Seybold Machine Company, of Dayton, Ohio, is a large hanger, showing illustrations of the various machines manufactured by this company in the line of paper cutters, standing presses, folding machines, embossers and other bookbinders' machinery. THE INLAND PRINTER acknowledges receipt of one of these, handsomely framed.

THE Webster Manufacturing Company, Chicago, makers of gas and gasoline engines, are advertising their machinery by circular and card headed "For Sale, Twenty Men of Iron Constitution for $125." The circular is well written and convincing so far as its arguments are concerned, but the card lacks strength as to the heading, there being too much ornamentation, indistinct lettering and too many colors.

AT North Andover, Massachusetts, on the afternoon of August 15, H. O. Houghton, Sr., head of the well-known publishing house of Houghton, Mifflin & Co., No. 4 Park street, Boston, died suddenly from heart disease at his summer residence. He was seventy years old and leaves a son, H. O. Houghton, Jr., who was associated in business with his father, and three daughters.

THE Hurlbut Stationery Company has added two new papers to its already extensive lines, called "Venetian Bond" and "Royal Parchment." The first has an antique or hand-made appearance, which renders it especially delightful, while the other has a very pleasing parchment-like surface. Both lines are handsomely boxed, and compare favorably with the other goods put up by this house. Stationers should keep in touch with this concern, as it introduces something new in paper every few days.

THE man who hesitates about attempting to do business on a Friday because he considers it an unlucky day should drop into the office of the Empire Typesetting Machine Company, in New York, and have his nerve strengthened. All the important business transactions which have been of most profit to them have been arranged on that day of the week, and as two Fridays of the remainder of the year will occur on the 13th of the month (in September and December) they expect to do enough business on those dates to enable them to retire from the field.

THE revised catalogue for 1895 of the Miehle Printing Press & Manufacturing Company, Chicago, has made its appearance. It is from the press of the Blakely Printing Company, was printed upon a Miehle press, and is an excellent piece of one-color catalogue work. It fully describes their patented high-speed two-revolution cylinder presses; gives illustrations and full particulars in regard to the various machines they make, and will be read with interest by those proposing to put in a cylinder machine. The cover is an original embossed design.

VAN ALLENS & BOUGHTON have recently sold the King-Fowle-McGee Company, of Milwaukee, seven of their new construction Huber printing presses, running in sizes from 46½ by 64 to 29 by 43. This excellent firm of printers have demonstrated their faith in the Huber press after using them for several years, by trading out every printing machine at present working in their plant except those of the Huber manufacture, and adding seven more. The above firm have just finished erecting six large machines in the office of Woodward & Tiernan, of St. Louis, making nineteen presses of the Huber manufacture in that office. The newly constructed Huber is run by a smooth and powerful mechanism, and seems the perfection of press building. A beautiful working model is on exhibition at their western office, 256 Dearborn street, Chicago.

THE 13-em column width was originated by the late A. N. Kellogg, when he started the ready-print business at Chicago, August, 1865. At that time there was the greatest diversity in column widths — a peculiarity that still marks the larger dailies of the country. Realizing the necessity of a common and convenient column width, Mr. Kellogg collected quite a large number of newspapers, and carefully measured the width of the column in each. Then getting the average width, he found that it was almost exactly 13 ems. As this would have been an inconvenient measurement, he settled on 13 ems pica, and that measure has come to be the accepted standard throughout the country — with the exception of some of the dailies in the large cities, which still adhere to their irregular and confusing widths. — *J. E. Barman in Newspaperdom.*

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BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

We acknowledge receipt of Penrose & Co's catalogue of requirements for photo-mechanical processes, reprinted from the "Process Work Year Book," with the addition of a comprehensive index and revisions to date.

"FAIRY TALES."

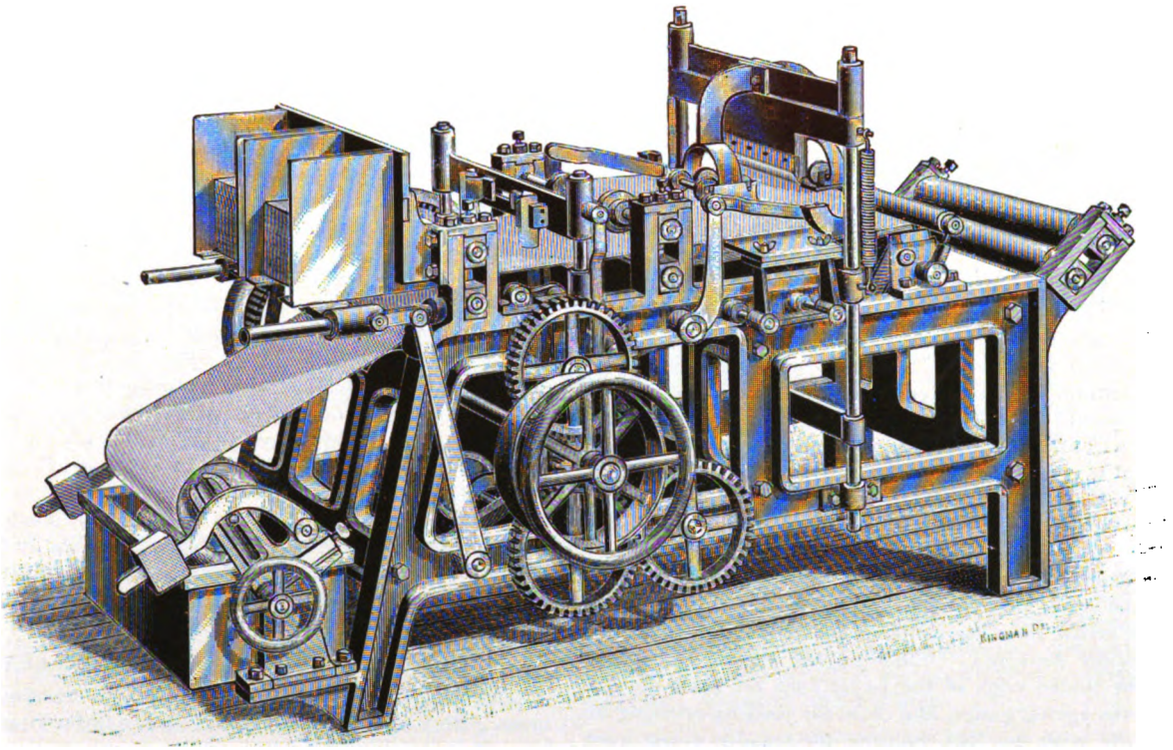
We have received from E. W. Blackhall, 13 Lock street, Buffalo, New York, copy of his recently issued pamphlet, entitled, "Fairy Tales for Steel Die Embossers and Copper-Plate Printers." The work describes the possibilities of the Blackhall-Anderson steam-power embosser and printer, and, if the machine will do one-half what Mr. Blackhall claims for it, it is certainly a most wonderful device. The samples of work which accompany the book are clean and sharp examples of the steel die process, and fully equal to anything produced upon a hand press. The description of the tests of the machine recently made in Chicago is an interesting one, and will be read with eagerness by those proposing to adopt machines of this description in place of the old and laborious method of hand stamping. Copies of the pamphlet can be had by addressing Mr. Blackhall as above.

THE THORNE TYPESETTING MACHINE.

The *Patriot*, of Jackson, Michigan, now issues an evening edition, and has recently added a Thorne typesetting machine and a full wire service to its equipment. A novel feature is the delivery of its morning edition for several miles in every direction by carriers on horseback. The *Evening Press*, of Grand Rapids, Michigan, has recently added a new dress and three Thorne machines, and is said to be one of the handsomest papers in Michigan. The machine above mentioned has also been adopted by publications in Billings and Missoula, Montana, and Grand Forks and Fargo, in North Dakota.

THE SHERIDAN CASE MAKER.

Readers of THE INLAND PRINTER will be much interested in the accompanying illustration, which shows one of the greatest inventions in the line of bookmaking which has ever been placed upon the market. The machine is now in use in a number of bookmaking establishments, and has proved itself to be in every way a practical working device, and one which will accomplish an immense amount of work, and in a better manner than the old and slow process of making cases by hand. So important an invention is this machine that it has become an absolute necessity to every large cloth bindery that has any amount of case making, as it saves time, glue and money, and produces a better case than can be made by hand at only a fraction of the cost. It makes cases



THE SHERIDAN CASE MAKER.

from 6 by 10 inches to 11 by 16 inches; is easily adjusted for thickness of book or size of boards, and will turn out from 1,000 to 1,200 complete cases per hour, from roll of cloth. It glues the cloth, applies the boards and back lining, cuts crosswise and for corners; folds the same and passes them through case-smoother, requiring only one man to operate it and two boys or girls as assistants. The machine weighs 5,000 pounds and occupies 8 by 4 feet of floor space, is furnished with cloth slitting and winding device, and turns out covers so rapidly that its operation is considered by those who see it for the first time as almost phenomenal. A number of the machines have already been placed, and parties desiring to examine them can obtain information by writing the manufacturers, Messrs. T. W. & C. B. Sheridan, New York or Chicago.

THE STRONGEST GALLEY.

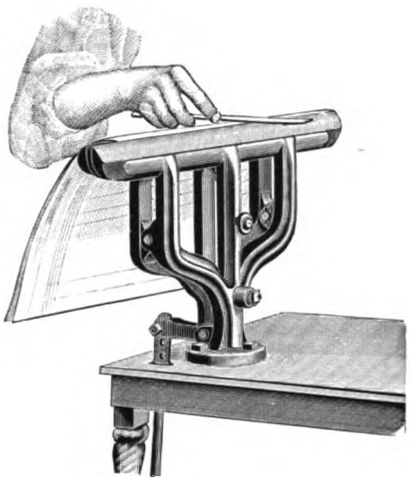
A marked improvement in galley construction is the all-brass pattern made by Golding & Co., Boston, Philadelphia and Chicago. This is manufactured from extra heavy brass, the sides and end are of drawn angle brass, making a close

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joint to the bottom, to which they are riveted. The joints of the sides and end are strongly reinforced. These galleys sell at $1.50 for single column and $2 for double column, and may be obtained from all dealers and the manufacturers.

CREASING MACHINE FOR FLAT-OPENING BOOKS.

The cut herewith represents the new creasing machine recently put on the market by J. M. Irwin, of Quincy, Illinois, which is to be used in connection with his patent on the perfect flat-opening blank book. With it from two sheets to full sections can be creased at one operation, depending on the weight of the paper and the familiarity of the operator with the machine. It can also be used to advantage in creasing the stubs of checks, drafts, and all kinds of check binding where it is desired to make a flat-opening book. The following instructions, together with the cut, will give a very clear idea of the operation of the machine. As heavy paper is much harder to crease than light, instructions are given as to how to crease the heavy weights, such as 40-pound medium or double cap and 28-pound demy. These weights should be creased two sheets at a time. Lighter weights will allow the creasing of three sheets at once. But be careful to crease thoroughly, and by testing a few sheets you can readily tell if it is being creased sufficiently. After the operator has become familiar with the machine full sections can be creased at once. Fold the paper in the center in two-sheet sections, by hand or by blank-book folder. Adjust the gauge between the jaws to the depth you wish to make the crease from the center fold. This is done by use of the upper set-screw. Then tighten the screw firmly. Insert the folded edge of the paper into the jaws until it rests on the spring gauge, and close the jaws by pressing on the treadle with the foot, holding the treadle down hard until the paper is creased both ways. Turn the paper down to one side and rub it down tight on the edge of the jaw with a bone folder. Then turn it down the other way and rub down tight on the other jaw. Then open the paper in the center of the section and rub down moderately, and the two sheets are finished. When the book is all creased in two-sheet sections, make up the sections for sewing by inserting two sheets inside of two others, or in any sized section you desire. The lower set-screw of the machine is to regulate the tension of the spring that opens the jaws when the foot is removed from the treadle.



Further information on any point regarding the Perfect Flat Opener or the Creasing Machine will be furnished by addressing J. M. Irwin, Quincy, Illinois.

A NEW PRINTERS' SUPPLY HOUSE IN NEW YORK CITY.

So many inquiries having been made in regard to a New York branch for the sale of their many specialties for printers, Golding & Co., of Boston, have recently opened, at 28 Elm street, New York, a commodious salesroom where a full line of their productions will be carried in stock. Printers in that territory will undoubtedly find a great saving in transportation charges, as well as in time formerly consumed in getting supplies from headquarters. This branch will be in charge of an experienced manager and salesman, who is also a practical printer. Intending purchasers will be given every facility for inquiring into and testing the merits of the many labor-saving productions of this firm. Printers are given a cordial invitation to call. They will find that especial provision has been made to entertain them. A full line of the presses turned out by this firm will be exhibited ready for operation, and a practical demonstration of their superiority can readily be given. Out-of-town printers who find it inconvenient to visit the city can have their wants promptly supplied. Correspondence is solicited, and will be given immediate attention.

THE NEW MONARCH JOB FOLDER.

The Brown Folding Machine Company, of Erie, Pennsylvania, illustrate their new Monarch jobbing folder by an insert in this issue. The following gives particulars regarding the range and class of work the machine will perform. The many new ideas are worthy of consideration. It has eight and sixteen page pasters and eight-page trimmers. New automatic slitting device to prevent "buckling" on three-fold work, performing this work on any weight of paper up to 150 pounds. New throw-out device to cast away defective sections. New drop-roll trip to assist new feeders and prevent waste of paper. New movable tape rolls for handling small work. New automatic packer head that obviates all necessity of adjusting same for different size sheets. The doing away with tapes around the third set of folding rolls, and thereby preventing any possibility of tape prints. It will fold four, eight, sixteen and thirty-two pages on any size sheet from 37 by 50 down to 14 by 20. It will fold twenty-four pages on any size sheet from 36 by 36 down to 14 by 20. It will fold and paste eight and sixteen pages on any size sheet from 18 by 24 to 37 by 50. It will paste and trim eight pages on any size sheet from 18 by 24 to 37 by 50. As perfect register as can be secured by machinery is attained by the use of automatic side registers at the first, second and third folds. The registers are adjustable to different sizes of work, and are positive in their action.

THE COLUMBIAN ALL-BRASS GALLEY.

The accompanying cuts show what is perhaps the best all-brass galley upon the market. A glance at the illustrations is sufficient to convince one of its absolute rigidity. A

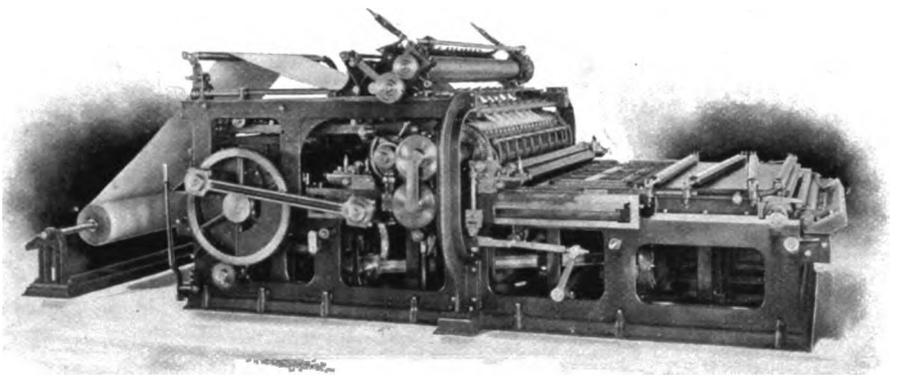


small steel rod is bent to fit into holes bored into the solid part of the rim where the matriced ends join. These are caught in a slight groove by a pin inserted at right angles near their ends, the driving in of the pin serving to draw the matriced ends tightly together. There are no projections to catch on the sides or tops of galley racks, and it is so simply made as to do away with the possibility of getting out of order. Made by Kissinger & Lau, who have an advertisement on another page.

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A NEW PERFECTING BOOK PRESS.

In the report of "Patents of Interest to Printers," in the July number, appeared a diagram of a new machine invented by Mr. Joseph L. Cox, of Battle Creek, Michigan, patent for which had been assigned to the Duplex Printing Press Company, of that place. The diagram gave our readers a very good idea of the general principles of the machine, and the short description accompanying it explained a little about it; but for the benefit of those who wish further details we present the accompanying illustration, made from the first machine set up and running, and give a little additional information regarding the invention. This machine is intended as a book press, takes the paper from the roll and perfects it, and is an outgrowth of the Duplex Printing Press Company's well-known "Duplex" newspaper press, which is in general use in a large number of newspaper offices throughout the land. The advantages which their newspaper press offers in its particular line are correspondingly covered in the book field by this new press, and its manufacturers claim that, while fully equal to any press now in the market as to impression, register, inking, etc., it greatly excels all others in speed. The difficulties of off-setting when printing



upon surfaced paper on both sides of the sheet have been entirely overcome by a simple device, and great speed is attained by oppositely reciprocating both the beds and the cylinders. By adopting this bed-and-cylinder movement, it is possible to print a sheet the equivalent of 38 by 50 inches with but twenty-five inches of travel on the part of the form. The cylinders are alternately thrown on and off impression, and each cylinder rotates continuously in one direction. The machine is so arranged that the printed sheets can be cut off of different lengths, and there are a number of new devices in regard to feeding, making delivery, etc. It is a new departure in printing machinery and promises to secure very valuable results. A speed of from 2,000 to 3,000 perfected sheets per hour, according to the size of the press, is what the makers now claim for it. An examination of the illustration will show that the machine is of specially heavy construction. It is built with an idea to secure convenience in operation and to turn out the finest quality of work in its particular line. But one machine has been made up to this time, which is now running in the works at Battle Creek, and can be seen by those interested. It will probably be two months before the machines will be ready for general sale.

CEROTYPES.

To quote from a booklet on the subject recently received, "A cerotype is an electrotype produced by the cerographic or wax relief line process of engraving." The process has long been in use in the making of the finer grade of maps, etc.; but not until recently has a successful application of it been made to what may be termed a commercial use. It is to the ingenuity and energy of the firm of Frank McLees & Brothers, of 96 Fulton street, New York, that this accomplishment is due, and the specimens of work we have received from them are ample proof of the success of their efforts. The samples embrace nearly all classes of stationery, from a visiting card to an elaborate letter-head, and we doubt if any but an expert could detect the fact that the printing was not done by lithography. The advantages of using the process lie in its giving a much more beautiful and clean-cut effect than could be derived from etching, and its cost is but a small percentage of that of wood or steel engraving or lithography. "Cerotypes" are type-high and may be printed on any ordinary printing press, no special equipment being required.

HOW EVERY PRINTER MAY ADD TO HIS INCOME.

The Metropolitan Mailing and Delivery Service, 10 West Twenty-third street, New York, offers to deliver addressed mail matter to all parts of New York city at half the postal rate. This benefits the printer, because postage is often the most important part of the expense of sending out advertising matter. Therefore, if one-half that expense can be saved, it leaves just that much more to be expended in printing. Recently, a manufacturer who was having printed ten thousand catalogues, each one requiring 4 cents postage, offered to spend with the printer in extra catalogues all the latter could save for him in postage. By using the Metropolitan Delivery Service this was easily done, and the printer got out of it $200 more than would otherwise have been possible. Thousands of dollars are being spent in postage each month that might in this way be diverted into the pockets of the printers with but little exertion on their part. Further information may be obtained by addressing the company at the address given above. They also address envelopes or wrappers from trade or élite lists for $1.25 per thousand and attend to all wrapping, inclosing and mailing.

A NEW COMBINATION PAPER CUTTER.

Our readers will notice this month that the advertisement of the Oswego Machine Works, Oswego, New York, is changed to show their new combination two-speed hand and power paper cutter, having mechanical device for changing the speed and power, which is done by shifting the gear at the right. The machine is made with double clamp screw, grooved table and interlocking gauge, and has a simple and reliable adjustment of knife. The pedestal base renders the machine solid and absolutely accurate.

A NEW METHOD OF HARDENING AND TEMPERING KNIVES.

Mr. A. A. Simonds, manufacturer of planing machine and paper machine knives, Dayton, Ohio, has adopted a new method of hardening and tempering, by which the most uniform results are obtained. This uniformity of temper is secured by means of a scientific and accurate instrument by which the degree of heat can be measured, and the old method of depending upon the eye, which is influenced by every shade of outside light, with the general health of the workman and other circumstances, is entirely done away

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with. Repeated experiments in the manufacture of knives has taught the point of temperature which gives the strongest and most reliable knife, and every one manufactured can be now turned out in an exact and scientific way. The temper also is drawn to a degree, and if it is found that the knives are too hard or too soft for a particular work, the manufacturer can very easily remedy it. The degree once established, orders can be duplicated at any time and the customer be assured of getting exactly what he had before.

THE "WHITE-ON-BLACK" PROCESS.

The accompanying illustration gives a fair idea of what may be accomplished by this process. The design shown was copied by the use of tracing paper, and the cut made in



less than ten minutes' time at a cost of about two cents for materials. The maker of the cut we show lays no claim to artistic ability, and any crudity in the design is due to that fact, and is not the fault of the process. Operating it is so simple that anyone can do it after once reading the instructions. Any clipping or drawing can be reproduced without a difference in the cost, which is so slight per cut as to hardly merit being taken into consideration. After the plate has been used it may be melted over again and made into a new plate. No etching of any kind is used, nor is retouching or toolwork required after the plate has been made. From the same drawing a plate can be made the reverse of that shown here, i. e., black lines on a grained background. This requires no more time than to make the "white-on-black" plate, and the result is as satisfactory. Further information may be found in our "Want" columns, or from the originator of the process, Mr. Henry Kahrs, 240 East Thirty-third street, New York.

A NEW RULING CATALOGUE.

A new book has been issued by A. Dredge, 75 Gold street, New York, which will prove of great value to those who have charge of ruling machines, or who take orders for blank-book work or any kind of work which requires ruling. The work gives all the widths and styles of faint lining and the various colors best suited for different classes of ruling. It will be sent to anyone interested in this class of work upon receipt of 5 cents to cover cost of postage. The pens made by Mr. Dredge have no equal in the market for fineness of lines and spring, his double-back faint-line pens being considered perfect in every way. He also makes an extra fine point double-back pen, specially suited for fast ruling, and a headline double-decker pen which will be found useful. He has constructed a cabinet specially fitted up for keeping pens, circular describing which will be sent to anyone interested.

AN EXCEPTIONAL OPPORTUNITY.

The Union Quoin Company announce that as it is their desire that all users of the Brower quoin should have the latest improved quoin of that make, they will make exchange of improved for old-style quoins for a nominal consideration. All who wish to make the exchange are requested to communicate with the company direct at 358 Dearborn street, Chicago, stating the number of quoins they have and the sizes.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

PEERLESS DISTRIBUTION.

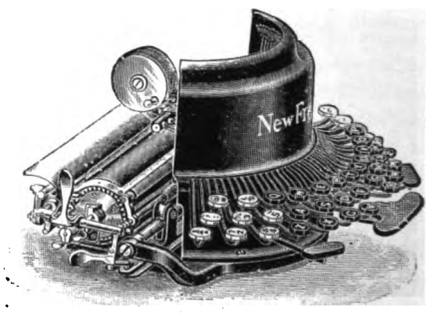
The requirements of progressive, money-making printers for rapid and at the same time first-class work have made it a necessity that first of all one should have a simple and very solid and substantial press, with toggle impression, such as the Peerless possesses; then that the ink should be fed to the press automatically and become thoroughly distributed before reaching the form. Every practical printer knows that the great majority of jobs that come into the general job printing office are worked satisfactorily and economically by the disk method of distribution; hence will be seen the benefit of having the cylinder-disk distribution, to be used at will, that through its use colors, cuts, tints, half-tones and all fine work can be done in the best manner on the same press. The Johnson cylinder-disk distributor, for Peerless and B.-F.-Gordon presses, meets this demand in all respects, and is the greatest improvement in distribution for disk presses ever made. For description and price, address Frank Barhydt, New York Life Building, Chicago.

HARVEST EXCURSIONS VIA BURLINGTON ROUTE.

Harvest excursions will be run by the Burlington Route on September 10 and September 24, from Chicago, Peoria, St. Louis and other points on the line to the farming regions of the West, Northwest and Southwest. Very low round-trip rates will be in effect. For folder giving details or for land pamphlets, apply to P. S. Eustis, General Passenger Agent, Chicago, Burlington & Quincy Railroad, Chicago, Illinois.

"LETTERS OF CREDIT."

"Nearly five years ago I bought one of your writing machines, which I have had in daily use, very often writing half a dozen copies at one time. The machine has given me all along the greatest satisfaction, has never required any repairs, and is to-day as good as when I bought it." This statement comes from a prominent New York business man and can be found over his signature in a little book entitled "Letters of Credit," recently gotten out by the manufacturers of the New Franklin typewriting machine. As the proof of the pudding is always to be found in the eating, so does the test of the worth of a writing machine lie in its ability to withstand the wear and tear of daily use in a business office. If the machine mentioned is as good as new after five years of daily use, would it seem that any further argument is necessary?



The New Franklin is the only high-class machine which can be purchased at a moderate price. The fact that there is no difference between it and any other of the best machines save in the price is proven by the hundreds of letters testifying to their worth which have been received from their users. Send for booklet bearing the title given above, to the manufacturers of the New Franklin — Tower, Dawson & Co., 306-308 Broadway, New York.

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Oliphant Specimen

15 A 40a 12 POINT OLIPHANT (2 line Nonp. $3 00

Valuable Gold Bronzed Frames
New Brussles Carpet for Hardwood Floor
Durable Japaned Household Ware
1234567890

10 A 25a 18 POINT OLIPHANT (3 line Nonp.) $3 50

Latest Artistic Fancy
Beautiful Body Type Specimen
Borders and Fine Job Faces

8 A 15a 24 POINT OLIPHANT (4 line Nonp.) $4 00

Handsome Colored Business Card Printres
Michigan Monthly Newspaper Publications Resumed

5 A 10a 36 POINT OLIPHANT (6 line Nonp.) $5 50

Wholesale Shoe Department
Retailer of Childrens School Clothing

4 A 8a 48 POINT OLIPHANT (8 line Nonp.) $7 25

Northern Medical Records

4 A 6a 60 POINT OLIPHANT (10 line Nonp.) $9 25

Pleasant Lake Resorts

3 A 4a 72 POINT OLIPHANT (12 line Nonp.) $9 50

Eastern Art School

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

FOR SALE BY MINNESOTA TYPE FOUNDRY, ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

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The Abbey Text

FOR several months past we have been closely engaged in the preparation of this New Face to which we have given the name of Abbey Text. Every effort, mechanical skill or long experience could suggest, has been exerted to make this New Face perfect in character and durable in wear The trend of fashion to-day, in the printing business, calls for an extended use of Old Style, thus every Printer, if the necessity arise must be prepared to do his part effectively in Old Style Characters To do this well he should add to his plant this New Face, also the Series of Cadmus and No. 5 Old Styles These Faces will be found requisite during the Old Style Era

SIZE AND PRICE OF FONTS AS FOLLOWS: 12 PT. $2.75, 18 PT. $3.25, 24 PT. $3.50, 30 PT. $4.50, 36 PT. $5.00, 48 PT. $7.00 AND 60 PT. $8.50.

A.D. Farmer & Son Type Fdg. Co

CHICAGO, 111 & 113 QUINCY ST. NEW YORK, BEEKMAN ST.

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Specimens of Bradley Series

The Series of Printing Type displayed on these pages is a design from the pen of Mr. Will H. Bradley whose artistic creations have embellished recent Numbers of the "Inland Printer" and numerous other publications. Exclusive Permission having been granted to us by Mr. Bradley and the Inland Printer Publishing Company to reproduce this design, we take pleasure in presenting it in Eight Sizes from Six Point to Forty-eight Point.

This Series of Letter is made at the MacKellar, Smiths & Jordan Foundry, 606 to 614 Sansom St., Philadelphia, Pa. and can be had at any of our Branches. To insure Promptness in Filling Orders, and to reduce the cost of freight, Customers are requested to place their orders for our Productions with the Branch nearest to their place of business. Owing to the varied and complete stock of Jobbing, Book and Newspaper Faces, Wood Goods, Presses, Perforators, and other useful Printing Materials, always on hand, any of our Branches are in a position to furnish Printing Office Outfits in the shortest possible time. Send for Prices

American Type Founders Co.

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American Type Founders Co.

48 POINT 3 A 8 a $6 75

History of Roman and English Type Designs and their quaint Formation

12 POINT 15 A 45 a $3 00

The Inland Printer A Technical Journal Devoted to the Art of Printing Published at 212 & 214 Monroe Street Chicago U S A Volume XV Number III A Eighteen Hundred & Ninety Four

10 POINT 16 A 50 a $2 75

A Treatise on English Words and Phrases Classified and Arranged so as to Facilitate the Expression and Assist in Literary Composition New Edition enlarged, revised, and improved Partly from the Author's Notes and with a complete Index Printed in clear Black Letter on Antique Paper

36 POINT 4 A 10 a $5 00

The German Inventors of 1540 printed in Black Letter as did also some years later the Printers in the Venetian Chapel

Specimens of Bradley Series

PATENT PENDING

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Specimens of Bradley Series

PATENT PENDING

8 POINT 18 A 52 a $2 50

The American Printer a Manual of Typography, containing Practical Directions for Managing a Printing Office as well as Complete Instructions for Apprentices many Useful Tables numerous Schemes for Imposing Forms in every variety also Hints to Authors, etc. By Thomas MacKellar, Ph. D. Authors and Publishers as well as young printers may consult this Volume with profit

24 POINT 5 A 16 a $3 50

Roman Letters were employed in Manuscripts from the fifth to about the close of the twelfth century, when Gothic Letters afterward Old English came gradually into use This style continued for several centuries.

18 POINT 8 A 25 a $3 25

Sweinheim & Pannartz, of Rome, produced a Volume entitled Lactantius in a character approaching to the actual forms of modern Types In 1467, they made an improved set of characters, and printed many volumes in the next five years About 1469, in Venice, John of Spires made a great advance in improving the form of the Roman character But Nicholas Jenson may be considered the father of the style of Roman letter now used

6 POINT 20 A 60 a $2 25

The Book mentioned contains a Sketch on the Discovery of the Art of Printing, and Notices on Type and the Process of Manufacture, Stereotyping Electrotyping, and Lithography. The Implements used in Typography are described and their uses fully explained; and complete Schemes for Imposition are laid down. The Valuable Tables and Plans of Cases for Various Languages, Music & Labor-saving Rule will be found extremely useful; as well as the Extensive Lists of Abbreviations, Foreign Words, Phrases and Orthographical Hints. Price, Two Dollars per Copy.

American Type Founders Co.

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American Type Founders Co.

Branches

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New York City
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Philadelphia, Pa.
606 to 614 Sansom Street

Baltimore, Md.
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83 and 85 Ellicott Street

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308 Wood Street

Cleveland, Ohio
239 and 241 St. Clair St.

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7 to 13 Longworth Street

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St. Paul, Minn.
84 to 86 East Fifth Street

St. Louis, Mo.
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Kansas City, Mo.
533 to 535 Delaware Street

Omaha, Neb.
1118 Howard Street

Denver, Col.
1616 to 1622 Blake Street

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Second and Stark Streets

San Francisco, Cal.
405 to 407 Sansome Street

Specimens of Bradley Series

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Apr.-Sept.
1895

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